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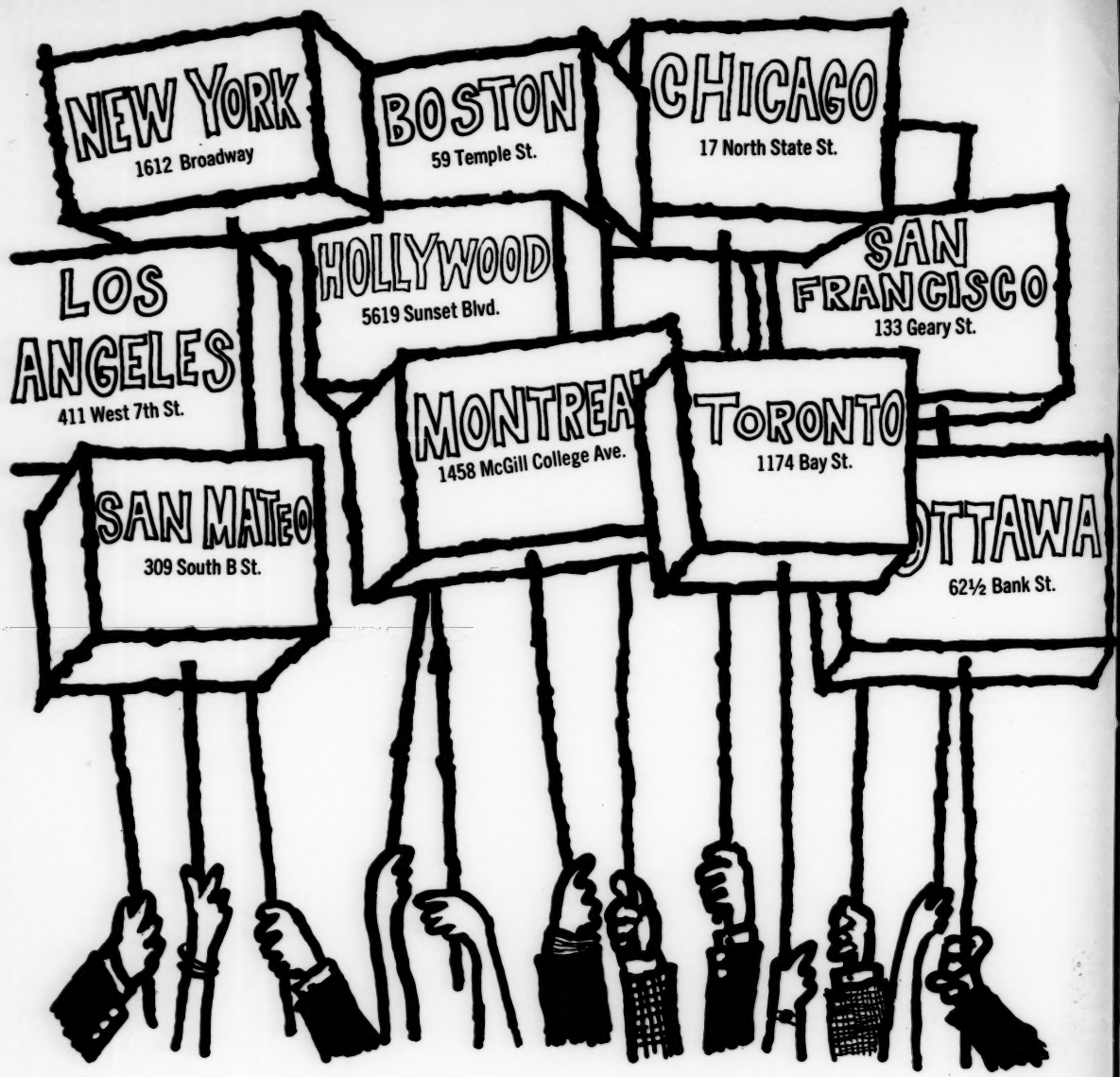

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PRESSTIME NEWS

ENTER GRAND KABUKI

100 years ago Japan & America signed their 1st trade agreement. Celebrating that event are the 1st USA appearances of Japan's all-male **Grand Kabuki Theatre,** at NY's City Center June 2-22, L.A.'s Greek Theatre June 27-July 10, San Francisco's Cow Palace July 12-16. From a repertoire including 150 presentations, works have been selected representing Noh (lyric religious drama), Bunraku (doll-play), Kyogen (comic Noh interlude) & dance drama. Aiding in the selection were Prof. Donald Keene of Columbia U. & Faubion Bowers (author of Kabuki article, pp. 34-37), both specialists on Japan. The visit was arranged by **Lincoln Kirstein,** gen'l dir. of the NYC Ballet, in association with the Tokyo Society for Int'l Cultural Relations, NY's Japan Society, the Greek Theatre Assn., LA, and City Center, Inc.

Authenticity of Kabuki offerings will be emphasized by use of mawri-butai (revolving stage) & hanamichi (flower ramp, a raised platform permitting entrances & exits via the front of the theatre), along with the **Onnagata,** traditional female impersonators. Perfs. will last 3 hours, slightly abbreviated from the 11½-hour Tokyo duration, and audiences at City Center may rent individual receivers for running translations.

TAMIRIS-NAGRIN WORKSHOP IN MAINE

Helen Tamiris & Daniel Nagrin will lead members of their new dance co. in a workshop July 6-Aug. 16 in Sedgwick, Maine. The group will rehearse for NYC perfs. next fall and study technique, composition & jazz. Co. members attending the session include: **Marion Scott, Elizabeth Keen, Eleanor Schick, Cora Cahan, Becky Arnold** & 12 apprentices. Joining the co. in the fall: **Sylvia Dick, Flo Peters, Ann Mackenzie & Sheldon Ossosky.**

LIMON TO LATIN AMERICA

Jose Limon & Co., whose '54 perfs. in Rio marked the 1st dance "export" of the State Dept.—ANTA Cultural Exchange Program, is slated for another Gov't-sponsored overseas tour, beginning in late Aug. Following their summer-in-residence at Conn. College and their perfs. there at the **American Dance Festival,** the co., headed by Limon, **Pauline Koner, Betty Jones, Ruth Currier, Chester Wolenski and Harlan McCallum,** will be augmented for a 12-week tour of Latin America. This will be Limon's 3rd such venture for ANTA. Two seasons ago they scored on a tour of Europe, being particularly well received in Yugoslavia and behind the Iron Curtain in Poland.

DANISH BALLET MAY SKIP NYC

At presstime Columbia Artists Mgt. announced that the **Royal Danish Ballet** may not perform in NYC next fall because the Metrpolitan Opera House will not be available. (Sol Hurok has booked it for the **Royal Ballet** of England.) Here at the same time as the 130-member troupe will be the King & Queen of Denmark for a state visit. Itinerary, including American cities with appropriately large stages is: Aug. 18-Sept. 3: Los Angeles; Sept. 8-10: Dallas; 12-13: Oklahoma City; 15-16: Kansas City; 17-19: St. Louis; Sept. 22-Oct. 2: Chicago; Oct. 4-5: Minneapolis; 7-8: Detroit; 10-12: Philadelphia; 13-14: Washington, DC; 15-16: Hartford, Conn.; 19-21: Montreal. (More details later.)

LOUIS HORST STUDIO AT P-M

An anonymous donor has presented the **Perry-Mansfield School of Theatre & Dance,** Steamboat Springs, Colo., with a new dance studio, named after **Louis Horst,** teacher at the school for 6 years . . . The Perry-Mansfield season will be June 30-Aug. 21 with a Dance Seminar for teachers & advanced students Aug. 21-26. Dance faculty includes: **Harriette Ann Gray, Mary Clare Sale, Virginia Tanner, Barbara Luke, Mildred Dickinson, Portia Mansfield, Marianne Crowder, Joey Rigsby, Sue Goldstein & Lou Anne Williams** . . . The annual P-M Festival is Aug. 5-20, with the Evening of Dance on Aug. 12-13.

BALLETS OF TWO WORLDS PLANS

The **Nora Kaye-Herbert Ross Ballets of Two Worlds** begins rehearsals in July in Brussels for its debut season, opening Aug. 17 at the Ostend Festival. A European tour will include perfs. in Cannes, Aix-les-Bains, Vichy, the Festival of Flanders in Ghent, Berlin Festival, Germany, Switzerland, Paris, London & Israel. A NYC season & USA tour are under consideration for 1962.

Heading the roster is Ross's wife, Nora Kaye. Co. now includes: **Loren Hightower, Paul Olsen, Alan Baker, Constance Garfield, Christine Lawson, Sylvester Campbell, Joy O'Neil** (USA dancers), **Juan Guiliano, Marion Rotil & Claude Jacqueline** (Paris dancers). Co. is to have an equal no. of American & European dancers.

EGLEVSKY PREMIERES TARAS BALLET

Andre Eglevsky will again be ballet star at the Boston Arts Festival. He appears with his co. June 9-12, offering the premiere of **John Taras'** "Soiree Musicale" as the highlight. Featured will be **Melissa Hayden, Edward Villella, Michael Lland, Judith Greene, Leda Roffi, Linda Yourth, Paul Nickel, Harriet Heins, Ellen Dobrovir, Patricia MacBridge, Carol O'Toole, Cynthia Sturges & Dennis Rathbone.**

TELEVISION TOPICS

LOOKING AHEAD: **ABC-TV: Melissa Hayden, Andre Eglevsky & Harold Lang** are on "Music for a Summer Night" June 1 . . . **Marc Breaux & Dee Dee Wood** are choreographers for a June 27 "Coke Time" Salute to America's Teenagers, produced & directed by ex-dancer **Nick Vanoff. CBS-TV:** Dancing on the June 2 Revlon Special are **Chita Rivera & the Jack Cole Dancers . . . Peter Gennaro** is choreographer for "Eddie (Hodges) in Wonderland" June 23 . . . **Carol Haney & Carol Lawrence** guest on Phil Silvers' "Summer in New York" show June 30. **NBC-TV: Fred Astaire** is Emmy Awards telecast host June 20.

INTERNATIONAL NOTES

Despite political tensions resulting from collapse of the summit meetings in Paris, it was announced that a unit of the **Bolshoi Ballet** will tour Britain, as announced, beginning in late June. Diplomatic controversy was heightened when a group of Soviet artists, including **Galina Ulanova,** published an open letter protesting US flights over Russia.

American Ballet Theatre opened its State Dept.-ANTA tour of Europe May 15 in Lisbon. Added to the regular roster of 54 dancers were guest artists **Maria Tallchief, Igor Youskevitch** and **Nora Kaye.** (Miss Kaye officially terminated her 20-yr. association with ABT at the close of their NYC season, but returned for guest appearances in Portugal). Countries on the itinerary: France, Belgium, Sweden, Switzerland, Italy, Spain, Germany, Holland, Denmark, Greece. As for Russia—see p. 10.

Dancing at the Cannes Festival in May were Nora Kaye & **Claude Thompson** (in **Herbert Ross'** new work to Chavez' Toccata for Percussion), **Marjorie Tallchief, George Skibine, Raissa Struchkova,** and soloists of the **Paris Opera Ballet . . . Ray Harrison** has received a Specialist's Grant from the State Dept. for a 3-mo. stay in Belgrade, where he will choreograph "Kiss Me Kate" and lecture on US dance and musical comedy.

Scheduled for May 25 at the Colon Opera House in Buenos Aires was a gala ballet perf. commemorating the sesquicentennial of Argentina's independence. Participating: **London's Festival Ballet,** the **Marquis De Cuevas Ballet** and the **Colon Ballet.** The Colon co's contribution was to be "Argentina," **John Taras'** ballet (originally part of the "Panamerica" eve. at NY City Center, which Taras re-staged in Buenos Aires at the request of the US State Dept.

Eileen O'Connor, who has been working for an academic teacher's license and majoring in psychology at Hunter Coll., NYC, takes time out to lead a European tour June 25-July 24. On the itinerary are ballet classes in London, Paris & Rome. Info: **Academy of Ballet Perfection,** 156 W. 56, NYC 19 . . . **Fred Berk** goes to Argentina the end of June to arrange pageants & dances on Jewish themes. He will return with Argentine dances for his new program, "Around the World in Dance" . . . **Harry Asmus** left NYC May 15 for Caracas to become choreographer for the **Nat'l Ballet of Venezuela** and to teach

at the **Inter-American Academy** Co. dir. is **Irma Contreras de Maguin;** Academy dir.: **Margot Contreras.**

Trudy Kressel, modern dance teacher, visited Dance Mag. May 11 on her way from study in Paris to her Lima, Peru, dance academy . . . **Anne Wilson** presents her "The Ballet Story" this summer in Scotland . . . **Luis Agudo,** now assoc. dir. of the **Nat'l School of Dance,** San Salvador, writes that he has introduced 40 well-trained ballet students of a gov't-sponsored school to modern dance, a field heretofore unexplored there . . . **Richard Maitland,** last seen on B'way in "L'il Abner," reports that a **Children's Int'l Dance Theatre** has emerged from his 3-yr.-old New Delhi school. Co., comprised of embassy officials' children, gives benefit perfs. for welfare orgns. Recent perf. of Maitland's "Ballet of the Animals" won critical acclaim.

AROUND NEW YORK

Dania Krupska choreographed "Oh Kay," at the 74th St. Theatre . . . **Adam Darius** was author, choreographer & featured player of "Jack in the Box," which opened May 18 at the 7 Arts Theatre . . . "Ring Round the Moon," at the Lenox Hill Playhouse, was choreographed by **Alan Baker** . . . Dances in "Ernest in Love" at Gramercy Arts Theatre, by **Frank Derbas.**

Robert Joffrey has commissioned **Thomas Andrew** to create a dramatic ballet ("Clarissa") and restage his "Strange Sweet Gestures" for the **Joffrey Ballet** . . . New Canaan, Conn., Silvermine Guild of Artists presents 4 of its faculty in "Contemporary Dance '60" June 4 to benefit the Guild's perf. arts program: **Mary Anthony, Lucas Hoving, Jack Moore & Daniel Nagrin** . . . 18-yr-old **Richard Conn,** accordionist & tap dancer, won a Radio City Music Hall Award of Merit.

Sculptor, Peter Lipman-Wulf recently completed a bronze cast of teacher-composer-modern dance authority **Louis Horst.** The work was on view at a May 12 reception at Lipman-Wulf's studio . . . **Margot Mink's** choreography for the Ontio Theatre Group was presented May 21 in a program called "Eidos" at the 92nd St. Y . . . Auditions for the **Fred Berk Dance Co.** are June 8, 7 PM, 92nd St. Y . . . **Ray Bolger** opened at the Waldorf May 2 . . . **Leticia Jay** danced at the Henry St. Playhouse May 22.

Hoffberg Prods., Inc., NYC, will release a new film series, "Dances Around the World," including ballet, folk & native dance. Each of 20 films in the series runs about 15 mins . . . **Ruth Page** was speaker for the May 8 meeting of the **NY Ballet Club** . . . **John Wilson & Co.** with **Joyce Trisler** performed 5 new works at the 92nd St. Y May 14 . . . Fred Berk has completed an album, "Hora," of Israeli folk dance music, released by Elektra . . . Debut of the **Maldenado Dance Theatre,** with **Gretchen Parks, Deborah Odzer, Jean Bates, Arthur Widawski, Elaine Levinson, Barbara Trogan, Philip Cross, Charles Gray, Michael Meade & Lorenzo Maldonado,** was May 25 at the 92nd St. Y . . . Walter Toscanini was cited by "Who's Who" for his gift of the **Cia Fornaroli** Collection of books to the NY Public Library Dance Collection.

Paul Sanasardo & Donya Feuer are featured in their "Laughter After All" with **Chifra Holt, Jack Weber** & 6 dancers at Hunter Playhouse June 18 . . . **Violette Verdy & Michael Maule** danced the "Nutcracker" pas de deux at the St. Regis Roof May 18 . . . **Averil Tong,** assisted by **Foo-Tan,** gave a program of Chinese dances May 11 at Eisen Lubin Aud.

COAST TO COAST

Danny Daniels will choreograph "Meet Me in St. Louis" for the St. Louis Municipal Light Opera Assn. this summer . . . **Mattlyn Gavers** is choreographer for "Aida" & "Lucia di Lammermoor" for the Central City, Colo. Opera Co.'s festival June 25-July 23 . . . **Jean-Leon Destine & Co.** appear during June in Normal, Ill., Athens, O., & at the Ogilvie Park Festival, Wheeling, W. Va. . . . **Jose Marquiz & Co.,** flamenco dancers, tour the Midwest in June . . . **Charles O'Curran** is choreographer for the forthcoming "G.I. Blues," featuring **Juliette Prowse** and starring Elvis Presley.

Karen Geiger, Jean Erdman Co. dancer, is opening a studio in conjunction with the Woodstock, NY, Summer Playhouse . . . **SF Contemporary Dancers** presented Spanish dancer **Alberto Salicru** at their Center May 17-18 . . . **Bruce King** performed his "Dances for Children" May 20 at the Grant School, Westfield, NJ, as part of the new concert series of children's educational programs, Pathways in Music . . . **Mary-Averett Seelye** premieres a new work in her "Poetry-in-Dance" program at Bennington, Vt., Coll. June 2 . . . **Contemporary Dancers of Boston** performed **Albert Pesso's** "Birds" Apr. 18 on the Chris Evans TV show.

Olga Maynard's book, "The American Ballet" (Macrae Smith Co., Phila.), placed 2nd in the non-fiction category of the 15th annual Phila. Book Show's "distinction ratings." The book has been placed on a list of Ambassador Books, recommended American reading for foreign countries . . . **Gerald Stutzman,** Pres. of Style Queen wholesale dance supplies, was elected to the L.A. Sales Executives Club . . . **NJ Ballet Co.,** headed by **Carolyn Clark & George Tomal,** perform June 5 for the Seton Hall U. Scholarship Fund at the Orange, NJ, Little Theatre. On June 12 co. gives a workshop perf. at Orange HS. Dancers: **Linda Yourth, Virginia Allen, Estelle Bayorek, Judy Biasi, Marjorie Engle, Carole Eulo, Carol Carlin, Ludi Jakowenko, Patrick Perrusso, Harriet Stein, Susan Swanick.** Miss Clark is presently appearing in B'way's "The Music Man."

PRE-PILLOW SEASON

NYC's **Sacred Dance Guild** is sponsoring a 3-day religious dance course at **Jacob's Pillow,** Lee, Mass., June 20-22. **Ruth St. Denis** will be featured teacher with **Ted Shawn & Jess Meeker.** The regular JP season begins June 30. Added attractions, not previously announced, include: the **Valerie Bettis Dance Theatre** with **Donald Saddler,** guest artist, **NYC Ballet's Edward Villella** & a partner, **Carmen deLavallade & Geoffrey Holder.** (See Calendar for perf. dates.)

LAST-MINUTE ODDMENTS

Tony Mordente has left the cast of the B'way hit, "Bye Bye Birdie," to go to Hollywood for the "West Side Story" movie . . . Things along B'way at presstime were quiescent because of a threatened Actors Equity strike. Auditions, casting and rehearsals for new offerings were being held up during the negotiations for a new Equity contract with the League of NY Theatres. Present agreement was due to expire May 31.

Maria Tallchief returns from Europe where she is appearing with Ballet Theatre to guest-star with the **Robert Joffrey Ballet** for its July 12-16 engagement at Jacob's Pillow. The Joffrey co. also performs Aug. 19-22 at Chattauqua, NY, in concert, in "Carousel" and in "La Traviata." Joffrey heads the new summer Dance Dept. there. He and members of his co. will teach July 4-Aug. 12. This fall they again appear in the NYC Opera season at City Center.

Donald McKayle, Paul Taylor & Joe Layton are choreographers for the 3rd Festival of Two Worlds, June 8-July 10, at Spoleto, Italy. Resident co. will include **Mary Hinkson, William Louther, Mabel Robinson, Dudley Williams and Philippine Bausch.** Dance events at Spoleto also will feature perfs. by **American Ballet Theatre.**

Robert Helpmann plans to produce and direct a large-scale movie in which Britain's **Royal Ballet, the Bolshoi Ballet, Roland Petit's Ballets de Paris, Antonio's Ballet Espanol & Jerome Robbins' Ballets USA** will appear. Story has to do with a Texas girl in search of a dance career. Shooting begins in London in Feb. . . . **Jean-Leon Destine** has just returned from a stay in Haiti, during which he worked with the **Nat'l Folklorique Troupe** in preparation for a US tour.

Asadata Dafora, distinguished exponent of African dance who has worked in this country for 30 years, returned in April to Freetown, Sierra Leone, W. Africa. When that country achieves its independence next year, Dafora will be cultural director.

Les Grands Ballets Canadiens de Montreal will make a 6-wk. USA tour next fall under the banner of Columbia Artists Mgt. The co. of 20, dir. by **Ludmilla Chiriaeff,** made its US debut last year at Jacob's Pillow and are booked for a repeat engagement there this summer.

The **NYC Ballet** dances at the Empire State Music Festival, Bear Mt., NY, July 14-20 . . . "Another Evening with **Fred Astaire** has been nominated for an Emmy TV award . . . **David McLain,** leading dancer of Detroit's **Severo Ballet** won a scholarship at this Summer's **Conn. College School of Dance.**

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NYC JUNE CALENDAR

June 28, Jose Greco & Co.; Lewisohn Stadium; 8:30

June 17-July 4, British Military Tournament and Tattoo; Madison Square Garden

June 2-22, The Grand Kabuki; City Center

ON TOUR JUNE 10 - JULY 10

The Grand Kabuki: June 27-July 10, The Greek Theatre, Los Angeles. July 12-16, San Francisco.

Andre Eglevsky Festival Ballet: June 9-12, Boston Arts Festival; 18, Tamiment, Pa.

Andre Eglevsky & Melissa Hayden: June 26, July 3, Miami, Fla.

Jean-Leon Destine & Co.: June 28, Wheeling, W. Va.

Erick Hawkins & Barbara Tucker ("Here and Now with Watchers"): June 22, Louisiana State Univ., Baton Rouge.

Jean Erdman: June 24, Portland State College, Ore.

Jose Marques Ballet Espagnol: July 9, Long Beach Island, N.Y.

Jacob's Pillow Dance Festival: June 30-July 2 (opening week; Thurs. eve; Fri. & Sat. mat. & eve): Hanne Marie Ravn & Flemming Flindt; Ballet Arts Ensemble. (Nimura Co.); La Meri.

PERSONALS

While "Redhead" was playing in Chicago, en route to Calif., its star, **Gwen Verdon**, & choreographer, **Bob Fosse**, were married . . . Dance Mag's former Subscription Mgr., **Joyce Phillips Maxik**, & her husband, Lester, became parents of a boy, Frederic Scott, Apr. 9 in NYC . . . Dancer-choreographer **Irene Gabriel** & her husband Siegfried Landau became parents of a boy May 11.

Lolita San Miguel, of the Met Opera Ballet, and Raymond Gniewek, the Met orchestra's concert master, were married May 26 in Detroit.

Freda D. Miller, musical dir. and booking rep. for several choreographers & co's, died May 25 in NYC. Among her best-known scores was that for the Weidman-Thurber "Fables for Our Times." She had been associated with such artists as Doris Humphrey, Charles Weidman, Helen Tamiris, Hanya Holm & John Butler (including last 2 seasons at Spoleto.)

Mrs. Kay Armand Fischer, Louisville dance teacher, died at the age of 55 May 4, Mrs. Fischer studied at the Denishawn School and later specialized in ballet & interpretive dance professionally.

SUMMER TEACHER SESSIONS

The warm weather convention season gets under way this month.

Texas Assn. Teachers of Dancing's 12th annual Normal School is June 20-24 at the Baker Hotel, Dallas. Faculty: **Robert Joffrey, Jerry Bywaters, Gerald Cummins, Gus Giordano, Ella Ilse, Helen Kingsbury & Judith McCarthy.** Preceding is a June 18-19 ballroom session.

The **Hinote Dance Festival** is June 19-21 in Flint, Mich., & June 24-26 in Okla. City. Faculty: **Darrell Henline, Eddie Roberts, Gus Giordano, Johnnie Rossi, Evelyn Kreason, Michellee Berkes, Joanne Hinote, James Smith & Al Gilbert . . .Al Gilbert's West Coast Dance Festival** in L.A. is June 29-July 3. Faculty: **Walton Biggerstaff, Bill Williams, Dorothy Vose, Anna Austin, Rudy Richard, Pat Rico, Evelyn LeMone, Jeanne Sook & Vivian Robee.**

Nat'l Academy of Ballet's 3rd annual Seminar is June 27-July 1 in San Mateo, Calif. Faculty: **Thalia Mara, Arthur Mahoney, Olga Ziceva & Evelyn LeMone.** Student exams are June 10-11 in Detroit; annual summer teachers' course in NYC is July 11-Aug. 19 with faculty including **Hilda Butsova, Thomas Armour, Yurek Lazowski, Marie Grimaldi,** Miss Mara & Mahoney.

Theme for the **Dance Teacher's Guild** annual conference, June 17-18, at Columbia U. Teacher's Coll: "A Wider Role for Dance in the Community." Workshops will be led by: **James Truitte, Mary Anthony & Don Begeneau . . .** 2nd annual **Dance Notation Bureau** conference is June 20-24 at the Bureau, NYC. (Bureau recently received a $1,500 Ingram-Merrill Grant to be used for cataloguing their library.) . . . 2nd **Nat'l Conference of Students & Friends of Laban In the Americas** is June 25 in NYC.

SCHOOL NEWS

AROUND NYC: This fall modern dance will be offered as a liberal arts major by **Brooklyn Coll . . . Anna Jooss,** who has been teaching modern dance at **Fedor Lensky's Int'l Dance School** in Carnegie Hall, has returned to her father's school, the **Kurt Jooss School** in Essen, Germany. **Isa Partsch** has come here from Essen to replace her . . . Summer course, July 11-22, of the **School of Ballet Repertory** will have as faculty **Thalia Mara, Arthur Mahoney, Hilda Butsova, Yurek Lazowski,** and guest teacher **Thomas Armour,** dir. of the **Miami Ballet . . . Carola Goya & Matteo** this term taught a 10-lesson ethnic course to the Jr. Modern Dance Class of the **HS of Performing Arts,** made possible by a **Hurok** Teaching Fellowship.

Contemporary Arts Festival at **Hofstra Coll.** (Hempstead, NY) featured a May 13 lecture-demonstration by **Jean Erdman . . .** Annual program of the **Smith-Bene School of Classical Ballet** in B'klyn is June 19 at B'klyn Coll. Program will include "Swan Lake" excerpts danced by **Beatric Bene,** Ballet Russe's **Kenneth Gillespie** and Jr. and Sr. Workshop students . . . **Manhattan School of Music** students in **Dorothea Spaeth's** "Anatomy of Movement" classes gave a lecture-demonstration May 18 at Hubbard Aud . . . Annual dance recital of the **Gramercy School of Dance & Music,** dir. **Kitta Brown,** was May 22 at Lefferts Jr. HS, B'klyn.

Annual June Course of the **Martha Graham School of Contemporary Dance** is June 6-July 2 . . . **Merce Cunningham,** assisted by **Carolyn Brown,** teaches a technique course May 30-July 8 at his NYC studio . . . **Murray Sherman** was guest teacher for the gathering of the **Folk Dance Fellowship** May 6 at NYC's P.S. 19 . . . **Marva Speiman** teaches a "Dance Appreciation Through Participation" course at the **New School** June 21-Aug. 4 . . . **Rudy Perez** is teaching modern dance at the **Living Dance & Art Center.**

AROUND THE USA: The **Coville-Parker School of Ballet** in Denver adds two guest instructors for its summer session: Ballet Russe star **George Zoritch,** and ballet-musical comedy-film dancer **Tom Reed.** Schedule includes three 2-wk. courses for teachers: July 5-16 ;July 18-29; Aug. 1-12 — and a student course July 5-Aug. 13..

Students of the **Lew Ballatore Dance School,** Tacoma, Wash, present 4 works by **Joline Emery** June 5. Advanced students gave a Seattle program May 24. Mrs. Emery goes to Europe for a year's study June 12 . . . **Jean Erdman** heads a June 13-26 workshop at **Portland, Ore., State U.** From there she goes to Vancouver, BC, to direct the summer session of the **U of BC Dance Dept. Penelope Shaw** will assist . . . **John Carbone,** of NYC's **Theatrical Arts Studio,** will teach in Provincetown, Mass., until Oct . . . **Jan Veen,** dir. of **Boston Conservatory Dance Dept.,** recently returned from Calif., where his activities included a master class and lecture at **Stanford U.**

Joseph Gifford is instructor for the annual June Course of the **Cleveland Modern Dance Assn.** June 13-17, 20-25 . . . **Charles Nicoll** choreographed a ballet to the Gershwin Concerto for the **Little Studio Dance Workshop,** Norwalk, Conn., for June 3-5 perfs. at the Wilton, Conn., Playhouse. Program also includes "Coppelia" and "Mamzelle" . . . The **Buster Cooper School,** Dallas, has a teachers' course June 13-17, with ballet taught by **Colibri,** children's work by **Mary Alpha Johnson** and tap & jazz by Cooper . . . **Gene Galle,** assisted by **Bill Vaughan,** choreographed "The King and I," performed May 3-7 at **W. Texas State Coll.** at Canyon.

Hollins, Va., Coll. modern dance students gave a concert Apr. 26 for the Lynchburg Civic Music Club. Works were choreographed by **Orchesis** members . . . Students of **Joyce Hurley** give a full-length "Swan Lake" at the **So. Vermont Art Center** (Manchester) June 19. **Marina Svetlova** returns this summer to direct ballet classes there . . . **Sullins Coll. (Bristol, Va.) Dance Dept.** performed works by **Besa Sklarsky,** dept. dir., in a May 27 perf. Soloists: **Cathy Birch, Jeannie Marston, Karen McKinnon, Stephanie White . . . Albion, Mich., Coll.** modern dance students presented "The Ten Virgins," choreographed by **Mary Blanche Packer,** May 15.

In Albany, NY, **Oscar Hallenbeck** is celebrating his 40th year as a teacher and his 59th as a dancer. Occasion was marked with a concert-revue Apr. 22, "Those Wonderful Years," by his **Albany Concert Ballet** and **Modern Dance Theatre. Gertrude Hallenbeck,** his daughter (and co-dir. of the school) danced with him in no's ranging from the Castle Era to the present.

REGIONAL BALLET—U.S.A.

Ballet Guild of Phila. performs June 5 at Woodmere Art Gallery . . . **Valerie Smith & Jay Klendorf** of New Orleans were guest artists in the "Don Quixote" pas de deux at the **Mobile Civic Ballet's** 5th annual perf. Apr. 25. Co. was seen in "Louisiana Story" and "The Jewels" by co. dir. **Lee Weatherby Partridge,** "Dance of the Bayaderes" by **Mike Herrington,** and "Capriol" by Lee Partridge & **Robin Holcombe Liston.** At a post-

perf. reception, **Betsy Armbrecht Brown** received the 2nd annual Clifton Weatherby Memorial Award for cooperation, willingness to work for others, and setting the best example for co. morale. **Yvonne Jones** was runner-up . . . Choreographers contributing to the **Sioux City Civic Ballet's** debut perfs., Apr. 21-22, were **Hazel Bergh** ("Chopin Suite"), **Chris Harrington** ("Espana") and **Elizabeth Morrison** ("Barbara Allen"). Artistic dir. **Nina Youshkevitch** arranged a repeat May 20 at Wayne State (Neb.) Teachers' Coll.

A sidewalk art show and a ballet program were sponsored by the Rocky Mount, N.C., Arts Center Apr. 23-24. Visiting co's for the perfs. were the **Charleston, S.C., Civic Ballet** under **Stanley Zompakos**, and **Ballet Impromptu** of Richmond, Va., under **Marjorie Fay Underhill.** Reception by press and public was exceptionally enthusiastic . . . Regional Ballet-USA hails a new co., the **Grand Forks, N.D., Ballet Guild.** Founded Mar. 4, by **Kay Novak, Robert Shannon & Roger Barnes,** it is rehearsing "La Valse," "Chant Bacchique," divertissements from "Sylvia," and a prod. no. from "Kismet" . . . More than 117 costumes graced the **Macon Ballet Guild's** May 14 prod. of "The Sleeping Beauty," staged by co. dir. **Gladys Lasky.**

The **Ramapo (N.J.) Jr. Ballet Co.,** dir. by **Ernest Ciccarelli, Lyn Sloan & Sonia Dobrovinskaya,** made its debut May 14 . . . The May 14 Arts Festival in Nashville featured a perf. by the **Nashville Ballet Society.** New to their repertoire was the Hoe Down from "Rodeo" . . . The **Denver Civic Ballet** presented "Petrouchka" May 13 & 20, dir. by **Ross Hancock, Owen Bowen & Teresa Gushurst.** Perf. was accompanied by the Denver Businessmen's Orch . . . The Masterwork Music and Art Foundation presented the **Holiday Theatre** (Newark, N.J.) in "Peter and the Wolf," "Carnival" and "Les Sylphides" May 21 at Drew U. Aud., Madison, N.J.

Victor Moreno, artistic dir. of the **San Fernando Valley Civic Ballet,** announced the 1st of a series of monthly concerts May 27. Featured with Mr. Moreno: **Gina Schong, Paul Maure, Zoya Chernova, Laszlo Jilly.** In each program young co. members will be seen in pas de deux, partnered by experienced soloists . . . The **Cleveland Ballet Center Co.,** dir. by **Alex Martin** was scheduled to give its 1st perf. in the metropolitan area of Cleveland on May 29 — in the courtyard of the Cleveland Museum of Art. Perfs. heretofore have been in suburbs and surrounding cities. The co. has also acquired an associate board led by **Edward Hinkle,** Pres.

The **Mid-Hudson Regional Ballet Co.,** dir. by **Estelle & Alfonso,** presented its 1st ballet, "Variations to Concerto," May 20-21 at the Poughkeepsie, N.Y., High School. Eleanor Roosevelt was announced as guest-of-honor for the May 21 perf . . . The **Kansas City Civic Ballet** travels to Excelsior Springs June 11 to repeat its spring perf. **Tatiana Dokoudovska,** artistic dir., has made 4 TV appearances during the year, and on 3 of them included perfs. by co. members . . . The **Amarillo, Tex., Civic Ballet Co.,** dir. by **Gene Galle,** again this year presents a summer Starlight Theatre series of park perfs.: June 7-11, July 14-16 Aug. 10-12.

CHICAGO NEWS

Spanish dance, born in cafes, is having a cafe carnival here. **Lucio & Rosita** and **Savilla & Lorca** are at the Blue Angel; **Pepita Sarazena & Jose Luis Rodriguez** are dancing a return engagement in the Gitano; flamenco dancer **Marivi Ruiz** is with **Las Churumbeles de Espana** at the Edgewater Beach Hotel . . . **Joyce Trisler** choreographed the "Everyman Today" drama at No. Central Coll. May 6-7. Script for this modernized version of "Everyman" is by Walter Sorell . . . **Midge & Bill Haggett,** attractive young dancers, have been appearing successfully at the Palmer House. Augmenting their good dancing are clever ideas—such as the parody of **Marge & Gower Champion** in a story-dance, "The Necklace." Bill has Gower's style down to a T.

Ballet Guild of Chicago had a full house and enthusiastic audience for a perf. in Mandel Hall for U. of Chicago's Festival of Arts. Dancer-choreographer **Eric Braun,** conductor-composer Neal Kayan, choreographers **Charles Bockman & Phyllis Sabold** and dancers **Jane Bockman & Kenneth Johnson** scored individual triumphs. Artistic adventure and breadth of style were displayed in Braun's stylishly classical "Les Demoiselles," **Alvin David's** unorthodox "Soliloquy for a Dancer," Bockman's dramatic "The Theme" & Phyllis Sabold's refreshing modern-mannered "Dance!" Noteworthy in the long list of talented dancers: **Etta Buro, Barbara Coyne, Ellen Gimpel, Margot Grimmer, Beverly Lacek, Alexandra Nadal, Susan Testo, Deborah Podore, Ronald Colton, Willard Gluck & Orrin Kayan . . . Chicago Dance Council** held its annual program of modern dance by coll. & HS groups May 15. Event, at U. of Chicago's Ida Noyes Hall, included groups from Ill. State Normal, Joliet Township HS & Jr. Coll., Northwestern U. & U. of Ill.

Gus Giordano choreographed Northwestern U's Waamu Show, annual revue running for a week for lucky ticket holders and talent scouts who apply for ducats almost a year in advance. Alumni like "Fiorello's" librettist Sheldon Harnick & "Bye Bye Birdie's" Paul Lynde wrote the skits. Among Giordano's many no's was a devastating take-off on "West Side Story." **Northwestern's Orchesis** group, dir. **Delta Bannister,** danced interestingly to some very modern sounds taped by engineer James Aaggaard . . . Apr. 20 **No. Shore Dance Workshop** danced a program illustrating the relation of modern dance and modern art at Deerpath School Aud. . . . **Elizabeth & Bob Campbell** are parents of Charlene, born Apr. 30 in Chicago. Betty was formerly captain of the **Radio City Music Hall Ballet.** Bob, an independent film producer, made "Jazz Dance," currently released through United Artists . . . **Jimmy Barnes,** former Chicago teacher, is now teaching jazz for the **Raoul Pause School** in Oakland, Calif. . . . **Margot Koche** directed the Southside Country Club's 40th annual Follies Apr. 22-23 . . . **Alan Howard** danced the Prince in **Regional Ballet Ensemble's** "Swan Lake" Apr. 22 in the Goodman Aud. **Fred Strobel,** of the **Ruth Page Co.,** danced the role Apr. 23. He also danced Albrecht with **Doreen Tempest** as Giselle in a benefit perf. with Chicago Businessman's Orch. May 7.

ANN BARZEL

SAN FRANCISCO AREA NEWS

SAN FRANCISCO BALLET: **SF Ballet's** just-completed season, reportedly did better at box office than mgt. expected. It has reminded SF Bay Area ballet-goers that they have an excellent co. here at home. Though received enthusiastically abroad, co. has previously performed infrequently hereabouts. Describing the character of the co. brings to mind its youth, freshness and wholesomeness. Its style is technically most competent, if not of overwhelming virtuosity. Corps is admirably disciplined and moves quite musically. While they do not achieve commanding presence and dazzling brilliance of the world's great exponents, the ballerinas dance very handsomely with fine musical flow. Obviously, not every co. has a **Fonteyn, Tallchief** or **Alonso.** Nor can it have a **Youskevitch** or **d'Amboise,** but the SF men dance with manly vigor, have a respectable degree of elevation, and are strong partners.

Choreographically, most of my SF colleagues agree with me that the SFB is perhaps too much of a 1-man show, meaning no disparagement to **Lew Christensen,** whom we consider one of the most talented, resourceful choreographers today. The thought is only that a different viewpoint occasionally would add zest. Nor is this to say that Christensen is not versatile. With some notable exceptions, his choreography leans mostly toward the abstract in **Balanchine** manner, or to mild, rather slight, story-ballet, often with a generous dash of humor. Repertoire is leavened with Balanchine ballets, but these do not provide a great deal of contrast, since the typical Christensen ballet, with some exceptions, is essentially Balanchine with a Christensen accent. What the co. needs, in my opinion, is a stouter injection of drama. Christensen has shown he can do this; "Jinx," the sort of thing **American Ballet Theatre** might have presented in more potent days, is a strong tragedy about a circus troupe with a victim hounded to his death by the hostility of his associates, who think he brings them bad luck.

The S.F. Ballet seldom does the established classics. The "Swan Lake" (Balanchine's Act II) which **Vida Brown** staged this spring, attracted considerable praise. Co. claims its "Nutcracker" to be the 1st complete one produced in the USA; probably true, for I saw them perform it in Oakland in the early 1940's. Christensen's "Beauty and the Beast" is the co's lavish spectacle. It is not in current repertoire but can be recalled as a delightful fantasy in which statues and rosebushes come to life, and some of the men, among them young **Mike Smuin,** leap prodigiously.

"Filling Station," though a bit outmoded, continues to carry punch. When I took a 10-yr.-old neighbor to see it once, her comment was: "It's real zorch." The language has since changed, but the ballet is still a hit. "Con Amore," with ingenious weaving together of 3 separate stories and borrowed from NYC Ballet, is reportedly an outstanding favorite on foreign tours. "The Emperor Norton" is a special item and may not

(Continued on page 79)

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NINTH WEEK **4 performances** **Aug. 26th, Aug. 27th.**	**MICHAEL MAULE** and **ROBERTA LUBBELL**	**MYRA KINCH & CO.** premiere of new work with **TED SHAWN** as guest star	**THE JACOB's Pillow** dancers premiere of new work chor: **Nel Roos**

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TAP SERIES

ONE SPRING DAY

BY PAUL DRAPER

This month I've decided to write about a particularly nice day. Special days happen every now and again, and we seldom know about them until it's too late. This one made itself known as it happened. The recording of it isn't because I want to preserve it, but rather because it asked to have an opportunity to tell about itself.

It took place on a Sunday, and began late, as is the habit of days which fall on a Sunday.

We have a new orange juice squeezer which presses instead of revolving. This allows some of the oil from the skin to enter the juice, and excludes the pulp that even the finest strainer will let through. The oranges were especially fine to begin with, and the result was the best orange juice I can remember. Two of my three daughters were at home and agreed with me. Their mother was enjoying a fifteen-minute respite from the year's unending labor—that fragmentary reward of Mother's Day: breakfast in bed. The day was overcast and threatened to rain, but this did not deter my youngest daughter, age 10, from suggesting a bicycle ride in Central Park. We entered the park at 83rd Street and followed the drive to 72nd Street, where we took the bicycle path to the lower mall. There, against the still grey skies, our eyes were feasted with sudden wisteria. They must have blossomed overnight, and looked like a Mozart symphony sounds. My daughter was spellbound for a moment and returned to reality with the uncontrollable desire to pick just a few for her mother. This she did despite warnings about park property, and placed them carefully inside the bag behind the seat on her bicycle. Their brilliant color, however, was not to be so easily contained, and showed itself in her cheeks as she rode around in small circles.

It was now late lunch time. I suggested the boathouse restaurant, and off we rode. As we started, it began to rain, and I thought perhaps we should head for home. I was assured she loved the rain, particularly if there were an excuse for being

caught in it when you were already out. It was a soft rain and didn't feel as wet as some rain does.

After lunch we started up the slopes behind the boathouse. This was new territory, and at the moment completely uninhabited. We were exploring. We climbed and climbed till we reached some steps which had to be negotiated on foot. Still higher till a wonderful stone castle came to view around a bend. It sprang from the top of a flat rock which was walled waist high. We ran to the wall and shared Balboa's excitement as he looked over to a lake we had never seen before. It was right behind the Papp's Shakespeare Theatre, but it was wholly new to us. It wasn't as big as the Pacific, but it was just as exciting. Filled with discovery we turned to the turreted castle to find out if any princesses or gallant knights lived in it. Kate looked carefully (you can't call your daughter "she"; Kate is her name) and found a metal plaque with a portrait-in-relief of a dignified gentleman and lots of words. The words said the castle had been a lookout tower in 1867 and had become a weather station in 1868 under the direction of a Dr. Daniel Draper. This possibility of romantic ancestry brought fresh color to Kate's sunset cheeks and we explored and explored. No further concrete clues appeared to hinder fancy's wonder, and we floated homeward. We took a different path down from the tower, and more delicate wisteria were surreptitiously added to Kate's bag.

At five that afternoon I was at a friend's house to listen to a discussion about the possibilities of a choral group singing and moving in dance patterns at the same time. The idea had been tried out a week previously, and though it had not been a success, there was a strong desire on the part of the singers to find a way of continuing and making it so. I had been asked in as a dancer to give my views. I think there are many classical works for chorus as well as some old English ballads and much of our own folklore which might well be enhanced by the addition of movement on the part of the singers. The question of whether it should be literal, atmospheric or abstract is difficult to decide. There is also the problem of teaching singers to dance at all when so much energy has to be devoted to singing. Considering how stilted and unevocative most movement is in opera, I think there is a valid field for such an endeavor. It was a stimulating discussion.

At 7:30 I left to go to the closing night of Martha Graham's recent season. I had most stupidly neglected to buy a ticket, since I was alone and thought you could always get one seat even at the last moment. The lobby was jammed with eager people and over the hubbub I could just hear a high-pitched but firm voice saying the house was sold out, including standing room. In moments like these you never take such an announcement at face value, and I refused to believe it till the man at the box office reaffirmed the fact. Even then you don't leave, and I remained with several hundred others feeling sure that the theatre would suddenly grow larger, or ticket holders would get sick and turn in their seats. It was now eight o'clock, and everyone looked in excellent health. In desperation I thought of food. One of my favorite restaurants was next door, and I thought to have a cup of coffee to strengthen me for the miracle I was sure would take place. I entered to find almost as large a crowd waiting for tables as for seats to Martha Graham. I caught the owner's eye, and he shrugged with a unique combination of dismay at not having a table for me and delight at having a full house. I was about to leave when two friends at a table for four hailed me. They had just received two heaping dishes of fettucini and a bottle of red wine. They insisted—or perhaps I did—that I have some. I did. It was wonderful. But they didn't have seats to Martha Graham.

At 8:25 I returned to the lobby, and the crowd had increased. Eyes were furtive, cajoling, desperate, smug and downright mean, but there weren't any seats. The lobby lights blinked and all hope fled. I walked towards the ticket taker as if I had a seat, hoping he might wave me in. He didn't. Suddenly the miracle happened. I won't tell you how, but it happened, and I found myself in a box seat as the house lights dimmed.

I watched the forever beautiful Martha Graham and her superb company do *Embattled Garden, Alcestis, Seraphic Dialogue* (surely one of the most moving theatre dances in existence), and *Acrobats of God.*

I went backstage after the performance, saluted Martha, went home on a bus, and so to bed.

What has all this to do with tap dancing? Nothing, except it was such a lovely day. *THEN END*

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CRISIS REPORT: AMERICAN BALLET THEATRE TO RUSSIA?

On May 12, a week after the end of its Metropolitan Opera House season, American Ballet Theatre left to begin its fourth ANTA-sponsored European tour, a tour which is also scheduled to take it to Moscow, Leningrad and Kiev in September and October.

Critical press has given public airing to whether or not ABT is in condition to represent us in the USSR. However, political events which occurred soon after the company's departure have so changed the form and color of Russian-American relations that, unhappily, the dilemma concerning ABT may prove a trivial and purely theoretical one.

Still, this does not alter our need to face the difficult dance situation squarely and ask how it came about.

For the past six years the United States has had a welcome International Cultural Exchange Service. This is a government-subsidized activity which sends performing artists, solo or in combinations small or large, to countries of the world that our State Department believes would enjoy and be positively influenced in their understanding of the United States by exposure to our cultural achievements.

Thus far, on a relatively tiny budget of about $2,250,000 a year, the program has sent 125 attractions—including major theatre, music and dance events—to 100 countries, an impressive accomplishment which has won us great honor, even though the money spent has been a mere 1 percent of total U.S. government international cultural spending (*e.g.*, Voice of America—$100,000,000 annually).

The project is administered by the American National Theatre and Academy (ANTA) and channeled through its advisory panels. The Dance Advisory Panel, appointed by ANTA, consists of Ann Barzel (*Chicago American*), George Beiswanger (Georgia State College for Women), Lucia Chase (American Ballet Theatre), Emily Coleman (*Newsweek Magazine*), Agnes de Mille (choreographer), Hyman R. Faine (American Guild of Musical Artists), Alfred Frankenstein (*San Francisco Chronicle*), Martha Hill (Juilliard School of Music), John Rosenfield (*Dallas Morning News*), and Walter Terry (*N.Y. Herald Tribune*). New York City Ballet's Lincoln Kirstein was a member until he resigned several months ago, as were choreographer Doris Humphrey and Margaret Lloyd of the *Christian Science Monitor*, both of them until their deaths. Robert Schnitzer, General Manager of the President's Program, has as his duty the carrying out of the wishes of the panels and the State Department. The Dance Panel has recommended many dance possibilities, among which José Limón & Co., Martha Graham & Co. Rod Alexander's Dance Jubilee, Jerome Robbins' Ballets: U.S.A., American Ballet Theatre, New York City Ballet, the San Francisco Ballet and Tom Two Arrows have been approved and sent abroad by the State Department, some of them a number of times.

In 1958 the Dance Panel, after much complex consideration, voted to send American Ballet Theatre to Europe and to Russia in 1960. (New York City Ballet, which had at that time just come back from its Japan-Australia tour, had definitely stated that it did not wish to go abroad again in the near future.) The feeling of the Panel was that Ballet Theatre could offer a repertoire of story ballets new to the Russians, a unique view of Americana, and a warmth and vitality of performance that would have special appeal. The State Department, after its usual careful diplomatic checks, okayed the recommendation and allotment. It should be clearly understood that the monies allocated by the State Department for these tours are, in every case, for traveling expenses. No monetary provisions are made to assist companies, to prepare dancers or rehearse repertoire, old or new.

In the fall of 1958, Lucia Chase, who heads American Ballet Theatre, and has carried the burden of raising the money for it all these years, temporarily disbanded it for "financial and organizational rehabilitation." It was not physically pulled together until two months before the scheduled Met season a year and a half later. The idea obviously was that if the company started to work at the end of March, and danced together constantly until September, it would be sufficiently in shape to represent us anywhere. The ANTA Dance Panel apparently agreed with Miss Chase that it could be done, especially since they had in mind a dazzling array of guest stars, and a repertoire most of which would be put into shape by the original choreographers.

On April 19, 1960, American Ballet Theatre opened its Twentieth Anniversary Gala Season at the Metropolitan Opera House. The advance sale for its three-week stay was a record $100,000. Not only was this to be a gala season in itself, but it was deeply accented with excitement since "everybody" wanted to see the company that would represent us in the land of the Bolshoi.

By the opening-night final curtain, it was clear that there was trouble ahead. The company now consisted of a number of important guests—not all it had hoped for—a handful of its own stars and soloists, and an almost entirely new corps de ballet. Some choreographers had cooperated in preparing their works, others were not available or had refused. Programming and casting were poor, artistic direction uncertain. Despite miracles of effort, it was all in a raw state. By the end of the season there was considerable improvement (*see pages 43-45 for the season's review*), but not enough to preclude sharp criticism by the daily press and theatre trade papers.

And it was not only audiences and press that had doubts about the advisability of sending Ballet Theatre to Russia. Panel members were called for weekly meetings (some coming from as far away as San Francisco, Chicago and Dallas). Daily conferences between a subcommittee and Miss Chase were set up. Suggestions and demands concerning repertoire, artistic policy, personnel, casting, programming, were made—putting the Panel in the role of last minute Artistic Advisor.

During the first week of June, American Ballet Theatre will be dancing in Brussels. At that time Walter Terry and possibly other Panel members will go to Belgium to see what improvements and developments have occurred.

In mid-June the Panel again meets in New York. It is still possible for it to rescind its recommendation that the company go to Russia, and should its members feel it necessary, although unpleasant, they will do so. On the other hand, the sorry state of political affairs may not make it necessary to take a stand.

In any case, the situation is not simple. And neither is the question of whether ABT should represent us in the USSR at this time—*if* the invitation is still good.

LYDIA JOEL

DANCEMAGAZINE

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on the cover

Utaemon VI as the female lead in "Kagotsurube," one of the dramas to be seen in the United States when Tokyo's Grand Kabuki makes its debut here this month. He is one of three greatly esteemed artists who head the co. (pp. 34-37).

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IN THE NEWS

***INDIA TO U.S.:** With the help of a travel subsidy from the Indian government, lovely Hindu dancer Indrani brings a company of 10 dancers and musicians to the U.S. for summer appearances. Debut will be July 12-16 at Jacob's Pillow, followed by an engagement at the Chicago Int'l Fair. Daughter of Ragini Devi, Indrani is noted for her Bharata Natyam, Kuchipudi and Mohini Attam dances, and is the first to perform the Orissi style outside the temples of the state of Orissa. Recently she has made highly successful tours of Europe, the Far East and Australia, and comes directly from dancing at the Paris Theatre des Nations. Last December she highlighted a special New Delhi performance for President Eisenhower.*

***"DANCE OF THE BANDERILLAS":** This Picasso lithograph was in the large dance loan exhibit at the May 13-23 North Shore Arts Festival. On the former Whitney estate at old Westbury, L. I., works on the subject of dance by Degas, Matisse, Rouault, Chagall, Toulouse-Latrec, Rodin, Klee, Weber, Marsh — as well as rare items from Africa, the Orient and ancient Egypt—were shown as part of the Festival to raise money for the North Shore Child Guidance Assn. On the Festival Committee were Nassau County residents who are civic leaders, art patrons, museum officials, etc. A special room was devoted to studies of Martha Graham and miniature settings of her productions by Isamu Noguchi. At the opening reception of the Festival, Miss Graham was given an "Artist of the Year" award.*

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***DANCE CARAVAN:** In addition to teaching at conventions this summer, Jules Stone, Danny Hoctor and Bob Kimble (left, to r.), with Betty Byrd and Gertrude Hallenbeck, are presenting two-day material sessions in 14 cities from Indianapolis southward and westward. At each tour stop they will teach more than 40 routines-to-records. Their material in tap, musical comedy, jazz and ballet will include a generous amount of baby and children's work. The Caravan team hopes to introduce this type of material, a popular feature at conventions, to many new teachers. They will distribute literature about the associations of the National Council of Dance Teacher Organizations, which has endorsed the tour.*

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LADY FROM NYKOPING

Swedish choreographer Birgit Cullberg meets busy international schedule

BY SAUL GOODMAN

On a mild, peaceful evening in October, 1950, a new ballet based on a classic play by August Strindberg was quietly premiered at the Stockholm Opera House. The ballet was *Miss Julie*, with music by Ture Rangstrom and scenery and costumes by Sven Erixson. Its success was enormous and newsworthy beyond the borders of Sweden. The choreographer? A gentle, soft-spoken, intelligent woman, Birgit Cullberg, who has since made an impressive name for herself throughout the Western world. Little did either Miss Cullberg or the management of the Opera then realize that ballet companies as far away from home as New York would one day be bidding for her services.

Ballet activity had been at a stand-still in Stockholm for many years. As a matter of fact, professional dancing had been confined to operettas, occasional modern dance performances, and brief interludes in operas. And it was this lack of activity that had earlier taken Birgit Cullberg from her home—a small town south of Stockholm—to Dartington Hall in south England.

Although her parents did not object vehemently, they did not consider a dance career as a suitable vocation for their daughter. Their preference was for a career as a librarian, and with this in mind, Birgit majored in the history of literature at Stockholm University.

During the 1930's modern dance such as was being performed and taught in Germany by Emile Dalcroze and Mary Wigman found its way into neighboring countries. At the University, Birgit learned and practiced these modern dance forms diligently. She also attended almost every performance given by Kurt Jooss and his company when they appeared in Stockholm, and was immensely impressed by the dramatic form of his work, which combined ballet and modern. This intensified her thirst for ballet training, and she definitely decided that a dance career was a "must." She persuaded her parents to send her to England for further study. She had heard glowing reports of dance (modern and ballet), music, and theatrical schooling at the Jooss-Leeder School at Dartington Hall, and after she graduated from Stockholm University, she spent four years in England learning, practicing, experimenting, absorbing all that was available to her there. This school specialized in courses in dance, scenic and costume design, musical accompaniment, choreography, and Laban Notation.

Forced to return to Stockholm at the start of World War II, she was amazed and delighted to find that during her absence a ballet school had been established by Mme Lilyan Karina, and Birgit continued her ballet classes there.

When the opportunities presented themselves, Birgit appeared as solo dancer in literary cabarets (the Continental equivalent of our off-beat night clubs), and in solo dance recitals, where her specialty was comedy character dances.

And then in 1942, she married the celebrated Swedish actor Anders Ek (pronounced in two syllables, I-yik) and was kept busy accompanying her husband on his engagements. This limited her dance activities to staging occasional dance scenes in plays. Two years later, an addition to the family, a young man named Nicholas, brought Birgit close to home

again. She was able to resume her affiliation with the dance and organized a small group of ten dancers to tour Sweden. During the next five years, she kept this group going, being both its directress and choreographer—taking time out for more family additions, twins—a girl and a boy.

For a brief period Antony Tudor came to the Stockholm Opera to stage his *Lilac Garden* and *Gala Performance*. This served as incentive for Birgit to forge ahead. Her background of literature at school, and her heavy exposure to the theatre during the early years of her marriage stood her in good stead.

To transform a literary work into dance terms appears to be an easy task for her. Always keenly aware of the need for clarity when telling a story in dance, she has developed a style which combines a strong dramatic tale, powerful music, and

Cullberg's "Moon Reindeer" will be seen on the Royal Danish Ballet's fall U. S. tour. Above: Danish Ballet soloists Viveka Segerskog, Henning Kronstam and Mona Vangsaa.

appropriate choreography to achieve theatrical effectiveness in modern ballet.

When staging a ballet, she comes into the rehearsal studio fully prepared, knowing just what she wants, and whom she wants where at every given moment, according to the music. Her personal system of drawing a dancer placement chart correlated to the musical score enables her to make the most of every minute of precious rehearsal time.

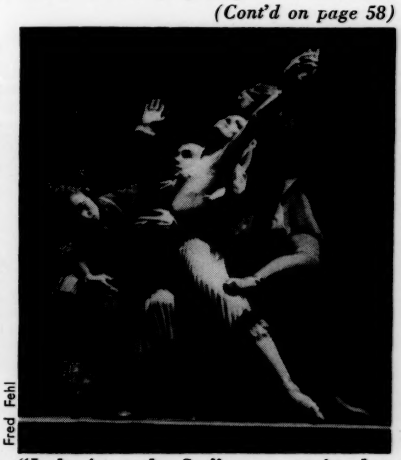
After the success of *Miss Julie* elevated her to a position of high regard, she continued for a few years as guest choreographer at the Stockholm Opera, more than meeting the requirements of the opera dance sections and the infrequent ballet evenings. Then for a while she was employed as resident choreographer. During this time she presented her second important work, *Medea*, based on the Euripides legend of Greek mythology, choreographed to assembled piano pieces by Bela Bartok.

It seems strange that the Opera did not take full advantage of and further encourage this strong choreographic talent, but a change in policy brought Mary Skeaping from London to Stockholm to reorganize the ballet department along more classical lines.

This left Birgit free to accept outside offers. Obviously a long time elapsed between 1950, when *Miss Julie* was first performed, until Birgit Cullberg was "discovered" by the outside world. But we must remember that dance at the Stockholm Opera really had little standing at that time, and the city itself was not yet a popular tourist port of call. In 1957, Birgit was invited by fellow Scandinavians, the Royal Danish Ballet, to come to Copenhagen and stage a new ballet for them. This time she chose a Lapp folklore legend as her theme, for which Knudaage Riisager composed the score. And she created another successful work, garnered more personal praise, and firmly established herself as a choreographer of more than momentary inspiration and creativity. After the Copenhagen success of *Moon Reindeer*, the Stockholm Opera called her back to stage the work for their repertoire, as well. (It is likely that the Royal Danish Ballet will include *Moon Reindeer* in the repertoire for their forthcoming U.S. tour.)

By now her fame had brought many impresarios and ballet managements to both Copenhagen and Stockholm to see what all the shouting was about. Pleased by what they saw, requests began coming in for Birgit Cullberg to go here, there and everywhere to stage her ballets. In 1958, Lucia Chase, preparing a NYC season

(Cont'd on page 58)



Fred Fehl

"Lady from the Sea" was premiered at Ballet Theatre's Met season (see pp. 43-45). L. to r.: Elisabeth Carroll, Glen Tetley, Lupe Serrano and Janie Barrow.

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AT THE THEATRE

"GREENWILLOW"; "FROM A TO Z"; "CHRISTINE"; "OH, KAY!"; "FINIAN'S RAINBOW"; "BYE BYE BIRDIE"; "41 IN A SACK"

BY LEO LERMAN

First some unfinished business. In March, when the Frank Loesser *Greenwillow* opened, we didn't get to review it. Now, the season (and what a monster season '59-'60 was) having expired, we have both time and space to catch up.

Greenwillow came to town with high hopes both on and off stage. Its book and lyrics were by Frank Loesser (*Where's Charley?, Guys and Dolls, The Most Happy Fella*), a corps of theatre-shrewd men and women were involved. It was choreographer Joe Layton's fourth on-or off-Broadway musical (*On the Town* off-Broadway, *Once Upon a Mattress* off and on, *The Sound of Music*). It is sad to report that Mr. Layton made no gains in *Greenwillow*. He also lost no ground, and that is a happy circumstance. Also making for joy, he was not as over-cute as he was in *The Sound of Music*. His problem in *Greenwillow* was to create a folksy, fantasy never-never land: he did that. But his dances provided no surprises. They were perfectly appropriate, perhaps too within the confines of Mr. Loesser's and

Eddie Phillips dazzles the girls in the revival of George Gershwin's "Oh, Kay!," a Twenties period piece, choreography by Dania Krupska.

Friedman-Abeles

Left: Nora Kovach, Beryl Towbin, Virginia Vestoff and Paula Stewart in the "Time Step" number from the revue "From A to Z," Ray Harrison, choreographer.

Right: Anita Alvarez as the deaf-mute girl who communicates through dance, in the revival of "Finian's Rainbow," staged by Herbert Ross, which "makes up for all of the disasters . . . of the season." Center: The "Spring Courting" number from the folksy, Joe Layton-choreographed musical "Greenwillow."

Alix Jeffry

Fred Fehl

Lesser Samuels' (he collaborated on the book) *Greenwillow's* over-stylized "folk" world. Layton's combinations of steps were tidy. He moved his company (all excellent dancers) with expediency. There was a certain humor, sometimes almost too *kitsch*. But nowhere did he permit himself the gaiety of that lovely sort of bumps-a-daisy movement he created for *Once Upon a Mattress.*

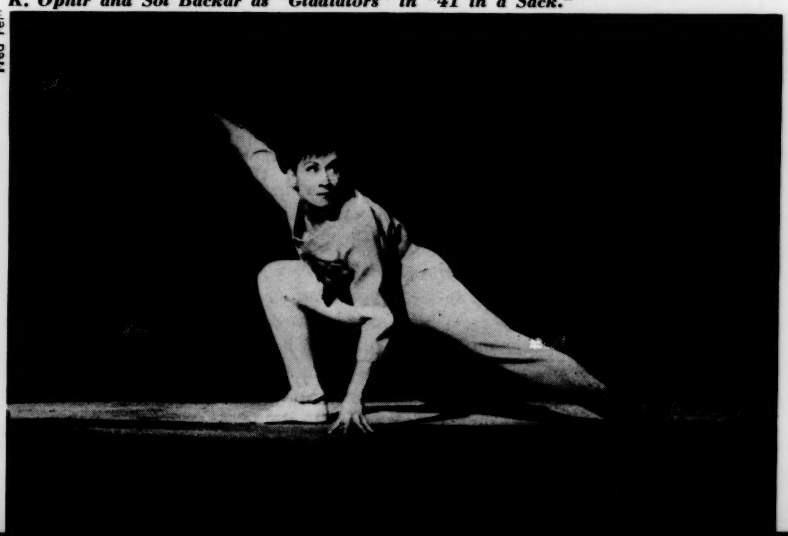
In *Greenwillow* he did give us a rampageous Halloween sequence, utilizing (actually over-utilizing) a frisky child, John Megna. This little boy was passed briskly about the stage, hefted here, hefted there by the corps, and all to good effect. Mr. Layton created a candle-lighting ceremony, curiously balletic. But somehow his choreography never made the thrilling impact it should have. Perhaps *Greenwillow* itself was to blame. The show seemed most vital when Grover Dale (who was a fearsome devil in the Halloween dance) was up and about the stage doing, with Ellen McCown, *The Spring Courting.*

There were a brace of musicals which

(Over)

Below: Chita Rivera in the comic "Shriners' Ballet" from "Bye Bye Birdie," hit B'way musical choreographed and directed by Gower Champion. Below left: Shai K. Ophir and Sol Backar as "Gladiators" in "41 in a Sack."

Fred Fehl



Fred Fehl

Bhaskar, at left, scored in "Christine," choreog. by Hanya Holm, which left New York after a brief stay for a Chicago engagement.

THEATRE *(Cont'd)*

came and, deservedly, went quite promptly. *From A to Z* was a revue and *Christine* was a "big" book (what a book!) show. The first starred Hermione Gingold and was almost totally tasteless. Choreographer Ray Harrison made an effort to give such superbly trained dancers as Nora Kovach and Kelly Brown their choreographic due. It seems to me that Mr. Harrison (could it be Management?, could it be star?) did not stand much of a chance. Whatever the cause, the result was flat. Harrison was best at what we thought were attempts at satire. Dance satire seems to be his strongest gift. He did it wonderfully in *Little Mary Sunshine*. Mr. Harrison is now off on a mission to Jugoslavia where he is choreographing *Kiss Me Kate*. Any producer with a satirical musical in hand might do well to recall him.

Christine's twin pluses were Maureen O'Hara's beauty and Hanya Holm's choreography and staging, especially when Miss Holm had Bhaskar on stage. Bhaskar (the rest of his name is Roy Chowdhury) was born in Madras, India. He was decorated, eventually, by Nehru. He got this accolade because of his great virtuosity as a classical (Indian) dancer. (*See March issue for Brief Biography of Bhaskar.*) In *Christine* he was a distinct and beautiful relief. This show was all-right Hanya Holm, but it was not Hanya Holm in top form. Perhaps she also suffered from her context. *Camelot* next season, should be top-draw Holm, as *My Fair Lady* is even today.

The very gifted Israeli mime Shai K. Ophir and his little band of mimetic aids ran *41 in a Sack* for a five-week season in a midtown basement theatre. Ophir moves easily and with cunning. He sometimes belabors his points. His program makes for a very full evening, full to the point of monotony. He seems to need—to borrow an image—an editor. Ophir is excitingly talented, more talented for himself than for other performers (Nira Paaz, Sol Backar, Carla Most) on his program.

Two revivals give real dance joy. Dania Krupska has done a deft job on George Gershwin's *Oh, Kay!*, a Twenties period piece which employs an almost-all-dance troupe. And Herbert Ross has staged and choreographed (with a "dance" assist from Sorrell Booke) a magnificent *Finian's Rainbow*. The Krupska assignment was, I should think, an easier job to do. There was a longer rehearsal period, and the dances had to be of the period, at least of its flavor. *Oh, Kay!* is not *The Boy Friend*, but it makes a most pleasant evening in the theatre. Everyone on stage has such a good time, and everyone takes such pleasure in performing, to the hilt, the Charleston, etc., etc. and the variations Dania Krupska has so gregariously provided. Sometimes she is a bit early-talkies-musical, but this really adds to the hilarity.

The Ross job on *Finian's Rainbow* is a prodigous one. His rehearsal period was two, at most a little more, weeks. And in this time he managed to stage and choreograph a huge, totally professional Broadway (in the best sense of that designation) musical. He used marvelous dancers — including Anita Alvarez, who won the Donaldson Award when she created Susan Mahoney, years ago). And he had a wonderful score and a lovely book with which to work. Still, Mr. Ross added to the original joys of *Finian's Rainbow*. His dancers, actually his whole cast, filled the stage of the City Center with the kind of theatre which makes up for all of the disasters (well, almost all) of the season. Sometimes the dances were nostalgic (especially when Anita Alvarez danced) of the first *Finian's Rainbow*, sometimes they seemed newly-minted, straight out of Ross' happiest inspiration. At this writing, *Finian's Rainbow* is supposed to go into the 46th Street Theatre. It should, for of this season's shows, it is in my opinion (next to *Fiorello)* the best musical in town.

And now, the Edward Padula production, *Bye Bye Birdie*. This is one of the season's hit shows. Gower Champion, its director and choreographer, got marvelous notices. His direction is frequently inventive, but, alas, I must deplore the raves for his choreography. It is sometimes witty, but almost always hackneyed. It is more TV and 1930ish Hollywood musical than 1960ish best Broadway (meaning Jerome Robbins' *West Side Story*, etc.) dance. Never do Mr. Champion's teenagers take over the stage and give us an all-out teenage dance romp. What an opportunity missed. And what an opportunity mostly missed, choreographically, with Chita Rivera. She is, as we all discovered in *West Side Story*, not only a star stage personality but also a great theatre dance star. Mr. Champion almost never takes advantage of this. Mostly he gives her a meagre ration—in actual dance. He sets her to cavorting through one over-long but quite hilarious so-called "ballet"—the *Shriners' Ballet*. (One day I will try to define the word in the current Broadway sense.) But rarely does he use her extraordinary dance technique, her dance virtuosity and verve, her amazing sense of personal style to its fullest extent. Chita Rivera is superior to almost all of the dance material Gower Champion has given her. It is, I suppose, an unfair comparison to think back to what she was given by Mr. Robbins' *West Side Story*. It is even more unfair to imagine what Mr. Robbins could have done with *Bye Bye Birdie*. . . . . Oh yes—Dick Van Dyke is the most pleasing hoofer we've enjoyed in a long, long time. And Mr. Champion does use Mr. Van Dyke very well indeed. *THE END*

PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

Movie-TV choreographer Jack Baker took time out to state his dancer needs and views on a recent visit to NYC from Hollywood to choreograph special material for the May 4 NBC-TV Perry Como Kraft Music Hall program.

He said he is "always looking for new faces" and uses the same people only to avoid hurt feelings. "But once a dancer starts taking a job for granted, it's the last time he works for me." Mr. Baker says he is at all times ready and willing to hear from, see or advise dancers who are serious and have a goal, but "hates people who sluff. The people I use work hard or work for me only once."

He maintains a list of dancers and likes to give new people opportunities, including total unknowns: "You never know when an unknown may come in with a great talent." Even when he has no specific jobs to offer, he says he is happy to recommend dancers to other dance directors or help guide their studies. He himself uses principally modern jazz exponents with a 4- to 5-year ballet foundation, but is willing to try to steer those in other fields too.

Those who wish to contact him should send picture, measurements, training, and credits if any, plus a statement of goal and ambitions. Write Mr. Baker at his Hollywood home, 7411 Agnew Ave., Los Angeles 45, Calif., or c/o NBC-TV, Burbank, Calif. Local California dancers may call NBC-TV at THornwall 5-7000 to inquire for him.

The son of Walter Baker, who owned his own dance studio for many years at 1658 B'way in NYC, Mr. Baker says he "feels he owes it to the profession" to help other dancers as he was helped in his first years. He hated dancing at first, he admits, but later developed enough interest to go from theatre stage door to stage door, haunting famed hoofers of the day into teaching him their tricks. Result: he had free "lessons" from many, including Bill Robinson. The May 4 Perry Como Show reunited him with another of those transitory teachers — the show's choreo., Louis da Pron, who "taught me a routine backstage in Washington when he was a tap dancer."

(Over)

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PRACTICALLY *(Cont'd from Page 19)*

A new Howard Hoyt package musical due to go into rehearsal the second or third week of June is looking for dancers. It will be choreographed by another teacher-minded dancer.

Bob Hamilton says that the new show, tentatively called *What A Killing* and set in the prohibition era, will tour in summer stock, then open off-B'way in the fall. The book is by Fred Hebert, musical numbers by George Harwell. Dancers are especially needed for a chorus line.

Mr. Hamilton, who is also directing, said he will stage eight or ten musical numbers featuring singers in addition to the dance sequences. He prefers singers who have had at least some dance training. There will probably be no lead dancers, though specific roles are not set.

Gloria Stevens ***Bob Hamilton***

Choreo. Hamilton, who teaches jazz and interpretive dance at the June Taylor School of the Dance and several o.o.t. areas including Philadelphia and upper New York State, brings a tutorial approach to picking talent. His *bête noire* is the lazy dancer or the one who "won't try." He insists on people "working to full capacity" and would rather see a plodding dancer try than a brilliant one take it easy. "If I am showing someone else a step, the other dancers should be working on what they have. They shouldn't be sitting around."

A former veteran of the Jack Cole Dancers in Hollywood, Mr. Hamilton is now principally active in TV as choreo. of his own Hamilton Trio. He has choreographed the Broadway show *Rumple* (1957), starring Eddie Foy, Jr., and Gretchen Wyler, and currently stages singing numbers on the CBS-TV "Be our Guest" series which ends in June.

Dancers applying for *What A Killing* should be "fairly good looking, able to portray tough floozie chorus types but still be good dancers." They should have strong ballet backgrounds, a good feeling for rhythm, and above all be interested in their work. Mail credits to Mr. Hamilton at his home, 771 West End Ave., NYC.

His files are maintained by his dancer-choreo. wife, Gloria Stevens, a member of his TV trio and past dance captain to several Joe Layton B'way shows, including, currently, *Sound of Music*. Miss Stevens, who says that of all her teachers, she is "most indebted to my husband," made her choreographic debut with the May 6 Arthur Godfrey show. To cast this, she used the joint files to draw one dancer, Jenny Gan. She adds that she and Mr. Hamilton "try to use certain people we know are key people and some new faces as well."

She met her husband in the chorus of the 1948-49 B'way Bea Lillie show, *Inside U.S.A.*, and with Pat Horne (now asst. to Gene Nelson in Hollywood), they formed the original Hamilton Trio as it was featured nearly five years on the NBC-TV Show of Shows program (1950-55). Mr. Hamilton now occasionally uses replacements for the trio.

John Smolka, who has partnered Miss Stevens on many TV shows and has assisted Mr. Layton consistently since their first season of summer stock together, also maintains a small dancer file.

Mr. Smolka describes himself as "too much of a ham" to give over dancing entirely to choreography as yet, preferring to pursue his own dancing when not assisting Mr. Layton. However, at auditions he demonstrates steps and helps to influence some of the choices, and he finds a small file of dancers useful to both himself and Mr. Layton. (After a first season assisting Mr. Layton at the summer resort theatre of Tamiment, in the Pennsylvania Poconos, he returned in 1959 to choreograph part of the season.)

Mr. Smolka, who describes the job of asst. choreo. as "acting as a buffer to the choreo.," says Joe Layton "works from the point of view of telling a story" and wants dancers who "not only can tell the story with their movements but also with their faces."

The next musical on which Mr. Smolka expects to assist Layton will be *Tenderloin*, due to start dancer rehearsals Aug. 8, and for which chorus auditions were held May 9. For replacements, dancers may address credits to the Griffith-Prince Prod. office, 630 Fifth Ave. (JU 2-0600).

For the coast-to-coast 30-week U.S. tour of *Once Upon A Mattress*, to star Dodie Goodman and starting Sept., 1, Mr. Smolka advises choreo. may be David Newman, currently the B'way company's dance captain. Auspiced by S. Hurok in association with the National Phoenix Theatre, 322 East 50 St., the Equity road company will be directed by Jack Sydow. Dancers may apply as above or call casting director Frances Ann Hersey at OR 4-7160.

IN THE NEWS

BEARDED EPISODE: Jerome Robbins is caricatured above by Harry Hirschfield in the midst of preparations for U.A.'s movie version of "West Side Story." Filming begins late June in NYC, then moves to Hollywood. Cast not yet announced. Robbins will choreograph and co-direct (with Robert Wise).

HAVANA'S INTERNATIONAL BALLET FESTIVAL

BY HANS EHRMANN-EWART

It does not really come as a surprise that *Billy the Kid* proved more exciting to many Cuban intellectuals than any of the other ballets shown by American Ballet Theatre during the March 15-April 2 International Ballet Festival in Havana. It may be that the westward urge of the frontiersmen was somehow identified with revolutionary Cuba's yearnings, or that nationalism in the arts is a subject dear to Latin American discussions over endless cups of coffee.

In dance, as in other things, the term "Latin American" is far too often used generically, for it must be remembered that it consists of many countries whose similarities are offset by just as great differences. Each country has its own evolution, problems and accomplishments. Here in South America, we are often shocked at the ignorance about us in the U.S. But, even though we know that Lima is the capital of Peru, we ourselves tend to be better informed about Balanchine's latest than about goings-on right next door. Cultural isolation between the Latin American countries is much greater than is generally supposed, mostly due to the vastness of the geographic area.

The three Latin American countries represented at the Havana Festival were Cuba, Mexico and Venezuela *(see Havana Festival Report, p. 5, April issue, for programs)*, and these provided a good opportunity to observe how each had its own traditions, individuality, and problems.

CUBA

Without Alicia Alonso the existence of the Ballet de Cuba would be unlikely. The country first had its ballerina, and then the company was built around her. After many economically difficult years, it now receives a subsidy from the government that permits work to progress without financial stress.

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(Cont'd on Page 69)

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LOOKING AT TELEVISION

WITH ANN BARZEL

The educational dance series "A Time to Dance" has been shown in its entirety in a number of cities. I have seen seven of the nine half-hour programs and am sorry to report I found most of them disappointing as education. There are compensations in seeing great dancers in various roles and dances, but Ed Sullivan has been doing that for the public without posing as an educator. On the positive side is the high level of production. The presentation of the finished dances—the sets and camera work—are uniformly excellent.

A full picture of the dance can hardly be done by anyone in 4½ hours, but not only is the surface barely scratched here, but scholarship is often faulty, and one can take issue with the point of view.

The weakest part of the series is the format. The interview is not a well-organized way to present an idea. Questions and answers are fine for an unrehearsed, informal discussion in which the point of interest is a personality. A presentation of a subject should have the exposition worked out logically and economically. Many a point could have been stated in a few terse sentences instead of cropping up in a meandering conversation.

Because she was the coordinator and instigator of the long prayed-for program, one tended to regard with favor moderator Martha Myers. But she did not wear well. One became conscious of irritating mannerisms. The most disturbing was taking the lead away from the dance authority being interviewed by archly coming out with an obvious statement made into a query. Too often it was, "Wouldn't you say that————?" And that left the celebrity with nothing to say but "Yes." The cozy repetition of first names is in the style of current television — "Yes, Groucho"; "Thank you, Ed." But we can do without the "Well, Geoffrey—" "Now, José—" etc.

The chapter that suffered least from format was that on new trends in ballet. Antony Tudor was the hero, with assistance from Nora Kaye and Hugh Laing. Mr. Tudor is very articulate with words as well as dance. After a question or two he simply took over and contributed solid explanations of the direction of his chore

ography. Fokine, modern music, the emancipation of woman, the evolution of dress—all found their places in the mosaic of the development of an art. Real characters in ballets, the coming to grips with genuine emotions—all were revealed as the base of Tudor's work. And he demonstrated that innovations in choreography did not violate the constancy or obviate the necessity of classical technique. Miss Kaye and Mr. Laing were on hand to dance, and each illustration was a brilliant illumination of a facet of choreography. Tudor pointed to the exploration of posture as a means of revealing character, and Laing showed characteristic walks and stances from *Pillar of Fire*, *Undertow*, and *Romeo and Juliet* that told things about the characters with a clarity few dancers can equal.

All through the program Tudor chose apt passages from ballet to prove his exposition. There was mime from *Swan Lake* versus gestures from *Dim Lustre*, the partnering in a Petipa pas de deux versus the man-woman relationship in *Lilac Garden*. Nora Kaye and Hugh Laing, dancing in practice clothes, were in excellent form as they demonstrated passages from a number of Tudor's ballets. Finally, sections from *Pillar of Fire* and *Romeo and Juliet* were presented in costumes and sets. Tudor did his original role in *Pillar*, and all three artists were so right that even in the abbreviated episode one felt the powerful impact of this ballet. At no time in the past decade has Miss Kaye carried the aura of "great dancer" so manifestly as she did in this presentation. If one had forgotten Laing's special talents, they were on view, undiminished.

The program titled "Great Performances" included filmed vignettes of great stars of the past. Pavlova, Argentinita, Irene and Vernon Castle certainly were great performers, but the film clips shown were ludicrous. My guess is that silent movies taken at 16 frames per second were shown on a sound projector that raced at 24 frames.

Alexandra Danilova and Frederic Franklin were presented to chronicle "great performances" of today, and their dancing was all of that in the waltz from *Le Beau Danube*. Franklin was also memorable as Stanley in Valerie Bettis' *Streetcar Named Desire*. His remarks on the role were most intelligent. With Walter Terry to steer them, Danilova and Franklin discussed what goes into the interpretation of a role. The differences between the Street Dancer in *Danube* and the Swan Queen are really too obvious to merit time in an adult lecture, but as sheer entertainment it was interesting to hear Danilova say it again. It is baffling that although Massine's choreography was danced and many of his roles used as illustration, he was not mentioned once. At program's end Edith Jerrell and Thomas Andrews danced the waltz from *Beau Danube*, showing it looked different when "adapted" and danced by performers of another style. It proved nothing, because it certainly should not be tampered with or danced "American style" in Massine's Viennese ballet. If the talented pair wanted to do a waltz, there would be more point to choreograph a new one to suit them.

Geoffrey Holder was the protagonist for ethnic dance on the program devoted to that form. He was fascinating as a performer whether in Haitian Voodoo dance or with Carmen de Lavallade in a dance from *The House of Flowers*. Holder admitted that his ethnic dances were edited and adapted—as indeed are many national dances when taken to the theater. Mr. Holder was fine, but even in a limited survey, ethnic dance should have been represented by more than one national source. A half-hour show could have included Spanish, Hindu and/or East Indian dances, plus dances of the West Indies such as Holder does.

On the concluding program of the series, Herbert Ross made pertinent remarks on dance as a reflection of our times. This too was limited, for the vast field of contemporary subject matter was not even touched on. Only Ross' ballet *Caprichos* was presented as an example of dance as criticism. Lupe Serrano, John Kriza, Scott Douglas, Ruth Ann Koesun, Sallie Wilson, Emy St. Just and Jenny Workman participated in an excellent performance of this bitter work. The photography was particularly good. Though its connection with art as a reflection of our time was quite tenuous, there was a beautiful presentation of a movement from Ross' *Paean*, danced by Kriza and Miss Koesun.

Incidentally, I note that Milwaukee, which is currently viewing "A Time to Dance," has hit on the happy idea of showing each program at different times on three different days of the week to

(Cont'd on Page 72)

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MORE ABOUT RECREATION

Last month we printed a letter written by Charlie Baker, Nat'l Co-Chairman of the Dance Masters of America Recreation Department Survey. On behalf of his organization, Mr. Baker objected to the teaching of dance through recreation services. In support of this extreme view, he cited inferior teaching standards, as well as unfair competition to private teachers.

Following are two of the avalanche of letters on the subject which have rolled into Dance Magazine this past month. One is from the supervisor of a recreation department that has successfully brought dance to its community for twelve years, the other from an assistant professor at a Southern university.

We are happy to report that as we go to press, representatives of the National Recreation Association, the National Council of Dance Teacher Organizations, and Dance Magazine are scheduled to meet in a first attempt to discuss, analyze, and work toward a more constructive relationship between dance teachers and leaders of recreation programs. *L. J.*

Dear Miss Joel:

. . . Mr. Baker's views are of great importance, and represent a legitimate concern. Your own introductory remarks have much validity. It is no doubt true that public recreation, as well as many private enterprises, has not always developed adequate standards and practices to meet its aspirations and responsibilities.

The major problem is finding, together, the right balance between private, commercial, public and semi-public leisure-time services in the community. This task is too large and too important for the dissipation of energy in recriminations.

America is already in an age of automation, with increased leisure demands attracting and training millions in new uses of leisure. The magnitude of this need is a major concern of educators, recreators, economists, city councils, police and probation officers, clerics and many other official agencies and groups, both public and private. . . . So vital is recreation to community and national health, fitness and welfare, that it cannot be left only to commercial or private ventures, whose success, regardless of motivation, still rests on the ability to make a profit. . . .

On the other hand, the task cannot be done without the help and full coopera-

tion of healthy private enterprise. . .

Carol Pulcifer, General Supervisor Recreation Dept., Oakland, Calif.

PS: Since I last wrote, our social and modern dance staff had a meeting at which they discussed the issues of Mr. Baker's letter. Many of this group are also members of DMA. They disagree, and believe that problems of public recreation and education are only a minor part of a total competitive situation affecting the private dance field both internally and externally. *C. P.*

Dear Miss Joel:

. . . It seems to me that Mr. Baker is fighting a battle other than that of fostering better teaching. His battle appears to be a purely financial one, with no regard to teaching dance as an art form. Some of the private schools are losing money, and this is apparently his only concern.

I don't believe the problem lies in the field of recreational dance service, but in the improvement of dance teachers, no matter where they teach, or for whom.

I teach at a school where I get students from all areas of the U.S. These students come from private school teachers, not from recreational agencies or public educational institutions. They tell me that they have been taking dancing lessons for from one to ten years. I would say that 90 percent of them have wasted their time and money. Oh yes, many of their teachers have certificates from national dance organizations. But what does this prove?

These students know little about the proper use of their body, or why they do things a certain way. How many private school teachers have had any courses in physiology or kinesiology? . . .

Too many dancing school teachers are professionals only in the sense that they receive money for their services. Let us set up standards based on strict knowledge and performance for teachers who are graduates of certified schools. (This means more than the completion of so many courses, or learning so many routines.) But who is to pick these schools? Who is to set up the standards and who would check up on the people now teaching? I don't know. . . .

Frances R. Jellinek
Asst. Prof. of Phys. Educ. & Dir. of Dance Mississippi Southern Coll., Hattiesburg.
(Miss Jellinek, and many others, will be pleased to know that, tardy as it is, these problems are being carefully attacked by the National Council of Dance Teacher Organizations—Ed.)

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CONCERT REVIEWS

Reviewed by Doris Hering: 4 Evenings of Dance at Juilliard.

Reviewed by Selma Jeanne Cohen: N. Y. Ballet Club Choreographers' Night; Edith Stephen & Co.; Beverly Schmidt; Katherine Litz & Co.

Four Evenings of Dance
Juilliard School of Music
Juilliard Concert Hall
April 8, 9, 11, 12 — 1960

Some choreographers create a dance structure that progresses side by side with the music. Others use the music as a rhythmic impetus. And still others are able to create a dance that somehow fulfills the music—as Doris Humphrey did in her *Passacaglia and Fugue in C Minor*.

Restaged for this occasion from a Labanotation score and film, the *Passacaglia* offers a stirring and strangely personal experience, although the means it uses to do so are as impersonal as a fine steel scaffolding. The dancers move in masses and levels, with every so often a soloist or small unit peeling away, and with a constant interplay of levels.

Dynamically the dance accumulates relentlessly. And just at the point where one wonders how much higher the tension can grow, it resolves majestically and with a candid simplicity of gesture. The Juilliard Dance Ensemble, led by Philippine Bausch and guest artist Chester Wolenski, performed with fervor.

In many ways, Ruth Currier seems to be a logical successor to Doris Humphrey. Like the voice of a Tourel or a Ferrier, Miss Currier's new *Toccanta* (Henry Cowell) wove rapturously through the music. Sometimes the movement was quite simple, like the opening phrase with a male dancer thoughtfully extending his leg. Sometimes it was arresting, like the moment when Miss Currier's body spilled downward into silence. But in every instance the choreographer displayed a sure instinct for the visual and rhythmic accent of a phrase. And the result was enhanced by the ecstatic dancing of Ruth Currier, Betty Jones, Chester Wolenski, and Harlan McCallum.

It would have been a challenge for any choreographer to conclude a program of such stature. José Limón and Pauline Koner did not meet the challenge in *Barren Sceptre* (Gunther Schuller).

The work, based upon the relationship between Macbeth and his wife, began with an intriguing passage. Mr. Limón stood, a long black-clad figure in a reddish light. The slim small arms of Miss Koner serpented out from behind him as though they were emanations from his own body. And in that one instant the extent of Lady Macbeth's power over her husband was established. But beyond this point there was little choreographic or dramatic delving. Instead, the dance became feverishly athletic and melodramatic.

There was something delightfully magical in seeing the feathery old dance notation of Raoul Feuillet brought to life. Two works, the *Ballet de Neuf Danseurs* and *Trois Entrées Espagnoles* were reconstructed from the notation by Juilliard student Helmut Kluge. And their polite patterns, with softly rounded arms and gracious inclinations of the torso, were performed with sweetness and restraint.

For some reason, mankind's private face and the face he presents to the world are often typified by the clown without and with his make-up. In *The Clowns* (Britten), choreographer Gilbert Reed followed the pattern with three figures donning make-up before suspended dressing tables and subsequently removing the make-up to walk off, one-by-one. The dance added little to the universally accepted image.

Inevitably and compulsively we count the thirty-two fouettés whenever we see the *Black Swan Pas de Deux*. And as though he well knew our mundane soul (and that of most other balletomanes), choreographer Antony Tudor created a suite called *A Choreographer Comments*. It consisted of sections with titles like "587 Arabesques," "224 Jetés," "597 Beats," and "184 Turns."

But *A Choreographer Comments* was more than a playful bit of satire. It was a tasteful *exercice de style*, always aware of the gentle, wistful, or just simply loving quality of the young people dancing it.

In Mr. Tudor's *Little Improvisations*, a duet for Mercedes Ellington and William Louther in which a young couple—a couple ostensibly in love—carried out their fantasies and yearnings with the aid of simple props, a cloth was by turns a cape and a make-believe baby. A bench was by turns a throne and a refuge. And, as in the preceding work, the imagery was inventive yet never forced.

There is nothing more gratifying than to encounter new creative resources in an established artist. This happened with La Meri. Her new work, *The Seasons* (Vivaldi) was her finest since the *Swan Lake* (in Bharata Natyam style) of more than a decade ago.

La Meri followed the verbal indications of the composer—story-like subtitles indicating activities typical of each season. And she realized their imagery in a dancing style that lustrously combined the shape and impulse of Hindu dance with the softer phrasing of classic ballet.

Especially exciting were a heroic duet for Jerry King and Myron Howard Nadel and a melting solo for Philippine Bausch. And all of the dancers seemed greatly stimulated by La Meri's approach to movement. They performed *The Seasons* with zest and flavor. *D. H.*

New York City Ballet Club
Tenth Annual Choreographers' Night
High School of Fashion Industries
April 10, 1960

Most of this evening's choreographers seemed intent on creating "modern" ballets and apparently thought that the way to do so was to start with classic technique and then to scatter over it some angular arm movements, a few falls and an occasional gesture of anguish. The results had something of a patchwork quality—disparate pieces stuck together but never fused into a stylistic entity.

One case of stylistic confusion, however, was deliberate. In Joseph Rosen's *Rehearsal Studio*, a cool, classical adagio by three girls was set against the gyrations of a couple of mambo dancers. Each group went its own way with fairly amussing consequences.

And there was one instance of unified style. Alan Baker's *Dance Doodles* sustained a consistent balletic jazz idiom. But it was so obviously derivative that the familiarity of the patterns frequently diminished its effectiveness.

Within their confused styles, both Anna Paulina's *Sisters* and Ruthann Carr's *The Sun in Darkness* failed to communicate their intended dramatic motivations through movement, though the former had isolated phrases of potential power.

Other works on the program were Phyllis Dersh's *Songs of the Flute* and Marvin Gordon's *Triptych*. *S. J. C.*

Edith Stephen & Dance Co.
Henry Street Playhouse
April 23, 1960

Previous comments on the work of Edith Stephen have conceded her work to be "personal," "original." Her approach is certainly individual and possibly unique. Unfortunately, it is not interesting.

Miss Stephen's accompaniment, which included spoken lines of verse and *musique concrète*, was the kind that has

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CONCERT REVIEWS *(Cont'd from Page 27)*

recently provoked some exciting forms of movement experimentation. The choreographer and her company, quite unmoved by it all, wandered aimlessly. Talley Beatty, her guest artist, tried valiantly.

The program consisted of two works: *Dreams of Light and Dark* and *Dance of Inner-Outer Space*. Each work had titled sections, too. But without the program notes, it was quite impossible to tell which was which. *S. J. C.*

Beverly Schmidt
Henry Street Playhouse
April 29 and 30, 1960

Beverly Schmidt's new solo work, *9 Points in Time*, used the type of "arranged sound" accompaniment that her artistic director, Alwin Nikolais, has employed with such interesting results. For Miss Schmidt, the percussive beats and sustained drones suggested new qualities of movement, and the dance was a series of studies in these qualities.

In one case, she contrasted a direct walking progression with complexly swinging arm movements. In another, she maintained an almost exasperatingly steady beat while movements of the head, legs, arms and fingers created rhythmic ornamentations on the basic pattern. In another, she let the weights on her large skirt sound on the floor as she turned and jumped.

Some of the sections displayed marvelously skilled coordinations; many were exciting for their inventive movement or dynamic variations. They remained, however, isolated, detachable segments, unified by their consistent exploration of visual and aural design rather than by structural sequence.

For this program, Miss Schmidt also restaged her rather immature solo *Miniatures* and the lovely, lyrical *Crest*. The latter was danced with beautifully free-flowing quality by the choreographer and her company. *S. J. C.*

Katherine Litz and Company
Henry Street Playhouse
May 1 and 2, 1960

On this concert, Miss Litz presented two new works in her personally elusive style. *The Liberator* (Cecil Taylor) let the choreographer and her group react to the compulsive beat of jazz. But their movements were unimaginative.

More successful was *The Long Night*. To the noble strains of Scarlatti, Miss Litz made low bows and moved with sweeping arm gestures. In her short, pleated skirt, her face masked in a simpering smile, she went through her artificial patterns with the detachment of a court en-

(Cont'd on Page 71)

Left to right: Adele Astaire (Mrs. Kingman Douglass) presents a Dance Magazine 1959 Award to "my brother, little Fred" Astaire — Atlanta's Dorothy Alexander accepts her Award from Ted Shawn.

Impac

DANCEMAGAZINE'S ANNUAL AWARDS PRESENTATION

On the afternoon of Friday, May 6, approximately 200 friends and colleagues convened in the New York Athletic Club for a reception in honor of the winners of Dance Magazine's Annual Awards. Convivial, responsive, and excited by the occasion, they enjoyed what has become, we are often told, a highlight of the dance year. On these pages are photos of some of the many interesting people who were present to honor the Award winners. And here is a condensed version of the introductions and brief speeches made from the dais:

Lydia Joel, Editor-in-Chief of Dance Magazine, acted as mistress of ceremonies and greeted the distinguished audience on behalf of the staff, its Publisher, Rudolf Orthwine, and its Associate Publisher, Jean Gordon. She explained that once again the Dance Magazine Awards had unusual range and variety, and that it was difficult to find a concept that included them all: *(Over)*

The cordial atmosphere of the May 6 Awards Party at the N.Y. Athletic Club was highlighted by a series of brief speeches before the distinguished assemblage. Guests included many dance celebrities, a number of whom are seen on the following pages. **PARTY Photos By JACK MITCHELL**

AWARDS PARTY *(Cont'd)*

"Possibly a diamond," she said, "is closest to the image of what dance itself is—durable—radiant—precious—and many-faceted. All of these, and especially many-faceted. For it doesn't matter if the dancers are from India or from Hollywood, from Spain or 57th Street, from Leningrad or from Atlanta, Georgia—the spirit, the relentlessness, the dedication to the inside thing we call the dance shines with the brilliance of the diamond, and

Lydia Joel

has its parallels of value, radiance and durability.

". . . The Dance Magazine Awards are not in the nature of fan club adulation, nor are they similar to a chamber of commerce commendation for good work well done. These lovely silver sculptures are only a symbol. The Awards themselves are more intangible. They are an expression of feeling, a feeling of gratitude. Simple, real thanks to those gifted people who have had the courage and the faith to persevere, to be true to their talents. They have enriched each of us individually and personally. They have made each of our lives different because of what they have given of themselves.

"There are three Awards today. The first is to a lovely lady from Atlanta, Georgia. Dorothy Alexander was bedridden by polio for a year when she was 6. As therapy she was introduced to dance. She became very interested and came to New York, where she studied with the leading teachers of the day, including Nijinska, Fokine and Ted Shawn. She returned to Atlanta, Georgia, a good-sized city with tradition and pride in its culture, and yet found herself desperately alone in her feeling toward dance. Determined, as she has said, that Atlanta would never again be so lonesome a place for anyone who loved dancing, she started a dancing school. She initiated a program and worked for twenty-five years as the director of dance in the public schools of Atlanta. In 1929 she started a small company — not professional-minded, although it might feed professional companies. She dreamed that there might be many such groups throughout the country so that young people could have the pleasure and the experience of dance, so that audiences could get to know and love it in their own communities. . . . Somehow, without force or propaganda, she has stirred to life a regional ballet movement which now, thirty years later, is the most startling development on the American dance scene. It consists, at the moment, of approximately 100 groups throughout the country, and is continuing to grow, much as the Little Theatre movement of the 1920s and the growth of symphony orchestras developed throughout the country in the 1930s. . . . Dorothy Alexander has acted as guide and helper when she has been asked, which has been often. But frequently she is, more important, inspiration. You can't say she's actually the head of the regional ballet movement, but you might say she's the heart of it.

"To speak of Mrs. Alexander, here is a gentleman who has often been called 'the father of American dance.' That sounds a bit stodgy, but he deserves the title not just because of past accomplishments, but because he keeps on 'fathering' young people, encouraging them, finding them and giving them the opportunity to appear at Jacob's Pillow. He has also recently been responsible for bringing three regional companies to the Pillow. . . . The Denishawns, of course, were all over the U.S. in the 1920s, appearing for the most part, as headliners in vaudeville. In the Thirties, Ted Shawn had his Men's Group, which danced in colleges, in high school auditoriums, and in many places which had never seen dance before. . . . Ted Shawn and Dorothy Alexander are related only in the deepest kind of way. They have worked together toward bringing dance into the American community."

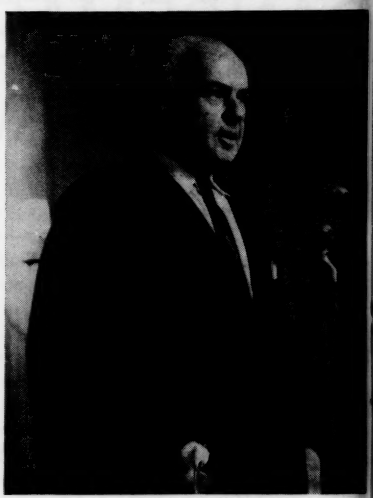
Ted Shawn:

"My dear children, grandchildren, and great-grandchildren. I know now why I was invited here today. These Awards are so disparate that nothing could pull them together except the ancient ancestor of you all. Like Adam, one way or another you probably have some Shawn blood in you. . . .

"It's true, something tremendous is happening. I think it's going to change the whole picture of dance in America in the next ten years, although I'm not wise enough to say how. . . .

"I've known Dorothy Alexander since she was a little girl and sat on my knee, and have loved her. It's very hard to talk about someone you're so close to. Here is a woman so beautiful, so warm, so gracious, such a true Southern lady it's hard to realize that she has done some of the most gruelling of pioneering. Her looks are deceptive, because hers is such determination, such courage and indefatigable devotion that she has gone through hell to achieve what she's done.

". . . This is a noble profession, one that must be served by people of the greatest culture, the greatest intelligence, the greatest education. . . . Dorothy Alexander has set the pattern, as she herself has often said, not to be copied, but a pattern

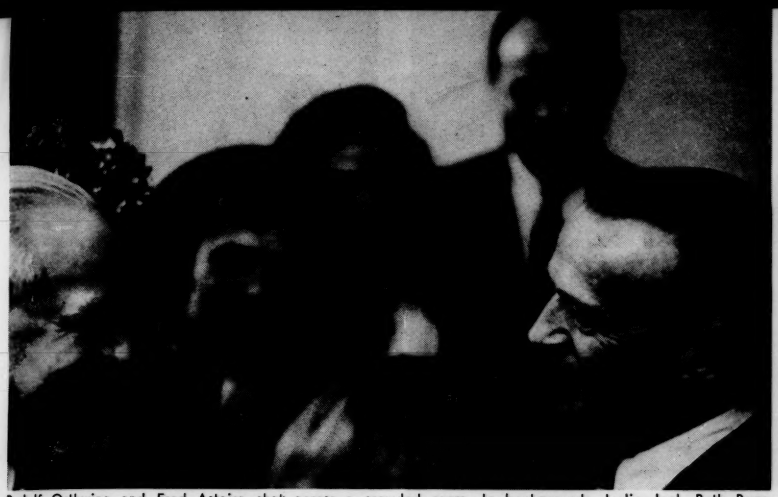


Ted Shawn

that has been a challenge and an extremely high standard. . . .

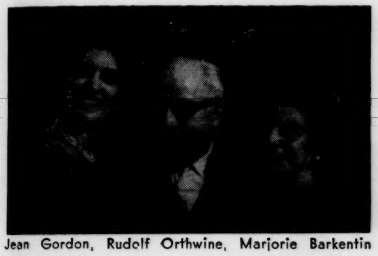
"Dance Magazine's citation reads: *To Dorothy Alexander, whose vision and artistry have helped define the role of dance at the community level, and whose awareness of the creative needs of young people make her the inspiration and symbol of today's flourishing regional ballet movement.*"

(Over)



Rudolf Orthwine and Fred Astaire chat across a crowded room. In background: Lydia Joel, Ruth Page, Melissa Hayden, Tom Thompson.

Dorothy Alexander, Alexandra Danilova



Jean Gordon, Rudolf Orthwine, Marjorie Barkentin

Walter Terry, Nina Novak, George Zoritch

Alexi Ramov, Tatiana Grantzeva, Jimmy Sutton

Lillian Moore, Selma Jeanne Cohen, Gage Bush, Edward Villella

Carmen de Lavallade, Merce Cunningham

Fred and Adele Astaire

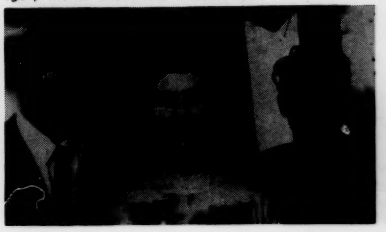
Alexandra Danilova, Herbert Ohl, Fred Astaire

Sieglinde and Dean Crane, Donald Saddler

John Brascia, Afra Tybee, Fred Astaire

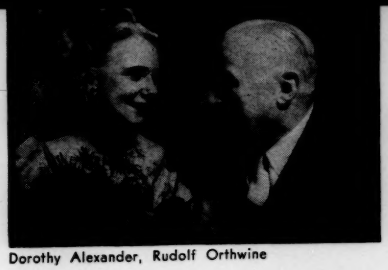
Barbara Weisberger, Ted Shawn, La Meri

Igor, Maria and Anna Youskevitch



The Astaires and a 1931 "Band Wagon" photo

Adele and Fred Astaire



Dorothy Alexander, Rudolf Orthwine

Fred and Adele Astaire, John Christian, Ted Shawn

Fred Astaire, Otto Harbach

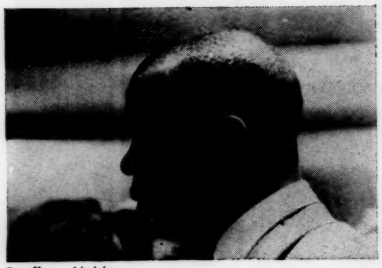
Kelly Brown, Melissa Hayden, John Brascia, Fred Astaire

Pierre Lacotte, Violette Verdy, Michael Maule

Maria Karnilova, Dale Edward Fern. Donald Saddler

Alex Fisher, Lucia Chase

Paul Draper, Tilly Losch, Fred Astaire



Geoffrey Holder

Ted Shawn, Ruth Page

William Weslow, Gemze de Lappe

Paul Hartman, Jessica Dragonette, Fred Astaire

MR. and Mrs. Hugo Fiorato, Mr. and Mrs. Arthur Schmidt (Valerie Bettis)

Tommy Abbott, Chita Rivera, Tony Mordente

AWARDS PARTY *(Cont'd)*

Dorothy Alexander:

". . . In thanking Dance Magazine for this lovely honor, I feel I have the rare privilege of representing hundreds of people who have been working at a big job—the big job of trying tenaciously to see that dance has its rightful place among the other arts fostered in their communities.

"I have asked myself over and over why dance in the community is still in the pioneer stage, while music, art and drama have gone far beyond. (Not for one moment do I feel that our allied arts have inspired any greater artists than George Balanchine or Martha Graham, for example. Neither do I feel they have developed any finer technicians than the young dancers of today. And I certainly do not feel that our allied arts have brought more utter delight and joy to our people than has a Fred Astaire of this generation.) But why has dance lagged in the essential foundation on which growth is dependent? My answer is shockingly simple, especially expressed to such a sophisticated group as this. It has nothing to do with foundations, government subsidy, or with money.

"But perhaps there is food for thought in the idea that music, theatre and art are related to activities that center around family life. The domestic acts of conversation,

Dorothy Alexander

of gathering around the piano, of decorating the home have developed so that many an American enriches himself, his group and finally society. . . . Consuming interest, deeper love and keener discrimination have grown from these roots. These arts have flowered and shall continue to flower on such a firm foundation.

"Dance, on the contrary, has flowered at the top. But because the roots were not deeply implanted into the everyday lives of the people, the growth of this art has been somewhat slower.

"We have put the cart befort the horse. The regional ballet movement is making a great attempt to see that the horse is ready and healthy enough to pull the cart. . . . Perhaps the answer to my question lies in the fact that I believe that anyone who has touched beauty so intimately, and who above all has *been* it, can possibly stand apathetic before it. . . .

"Being the recipient of this honor makes me very proud and exceedingly humble. It is true I will not have time to dwell on either, because there is a big job to be done—wide-flung, far-reaching needs that will have to be met by the cooperative effort of every phase of dance. If cooperation ever really becomes the spirit back of the arts, this troubled world may yet be kept serene through the sheer magic of beauty. . . . Thank you very much."

Lydia Joel:

"The second of these Awards is to a gentleman who isn't here today. George Balanchine doesn't approve of award-giving or receiving. He doesn't wish to have any awards from anybody. He has turned down a number of honors that we know of, including the Legion of Honor, and we don't mind being in such company. He explains his position in a way we can understand. He doesn't want awards, he says, but he does want to make ballets. And that's all right with us. So long as he keeps making ballets we're happy to see them, to appreciate them and to express how we feel about them.

"He has a right not to want to accept an award. And we have a right to express how we feel about how his work has affected us. And the work of George Balanchine has affected us all very greatly.

"I am aware that there are people here and everyplace who may have objections to some or many aspects of George Balanchine's methods and achievements. But that seems to me to be irrelevant. All of us, I believe, must recognize that we have the extraordinary good fortune of living alongside of a unique kind of genius who, out of his extraordinary resources, has been able to change the course of dance, to make us see differently, to make dancers perform differently, to change the cast and the color of the dance of the future.

"Our citation reads: *To George Balanchine, who has created a Twentieth-Century American classicism in ballet; has molded a generation of dancers to project that image; and in his choreography reveals a constant sense of challenge.*

"The gentleman whom I introduce now

(Cont'd on Page 60)

Regional ballet representatives from Canada to Florida honor Dorothy Alexander (seated with Rudolf Orthwine). L. to r.: Sydney Leonard, Albertine Maxwell, Ruth Pryor, Ruth Dyckman, Nikki Sherman, Betty Hyatt Linton, Fred Danieli, Alexi Ramov, Sviatoslav Toumine, Dance Magazine's Jean Gordon and Doris Hering, Gage and Richard Englund, Barbara Weisberger, E. Virginia Williams, Jimmy Sutton. Not in photo: Phyllis Dersh, Alan Banks.

THE PAST WITHIN THE PRESENT

The Grand Kabuki ventures into the New World

BY FAUBION BOWERS

Faubion Bowers, a leading authority on Asian dance and drama, was a Major on General MacArthur's staff in Japan during the Occupation. From this position he made history by successfully resisting those who wished to ban Kabuki from the stage (for fear that its feudalism and blood and thunder might be harmful). Mr. Bowers' books include "Japanese Theatre" (now in paperback), "Dance in India," "Theatre in the East," and "Broadway: USSR." He is married to author-playwright Santha Rama Rau, and has just completed a play of his own. With Lincoln Kirstein and Prof. Donald Keene, Mr. Bowers helped make arrangements for the Kabuki company and repertoire which will be seen here.

•

What a long way we have come here in America in our awareness of theatre arts abroad! I remember, not so long ago, that a distinguished radio commentator expressed surprise when I mentioned "Japanese theatre," and asked me what language it was in. More recently, a prominent playwright with a success on Broadway explained away the fact that the Japanese had never asked to perform his play on the grounds that, "after all, there are no theatres there." But how rare, and humorous, this kind of statement has now become.

It seemed a pity to me that geishas and their husbands appeared here and abroad to bring our first tastes of *kabuki* outside Japan. But art, as the Japanese say, is the palm of the hand and the arts are its fingers. There are many kinds of arts within good art, and at this step in worldwide civilization, any expression that turns our concepts of theatre into one of "world-theatre" is welcome indeed.

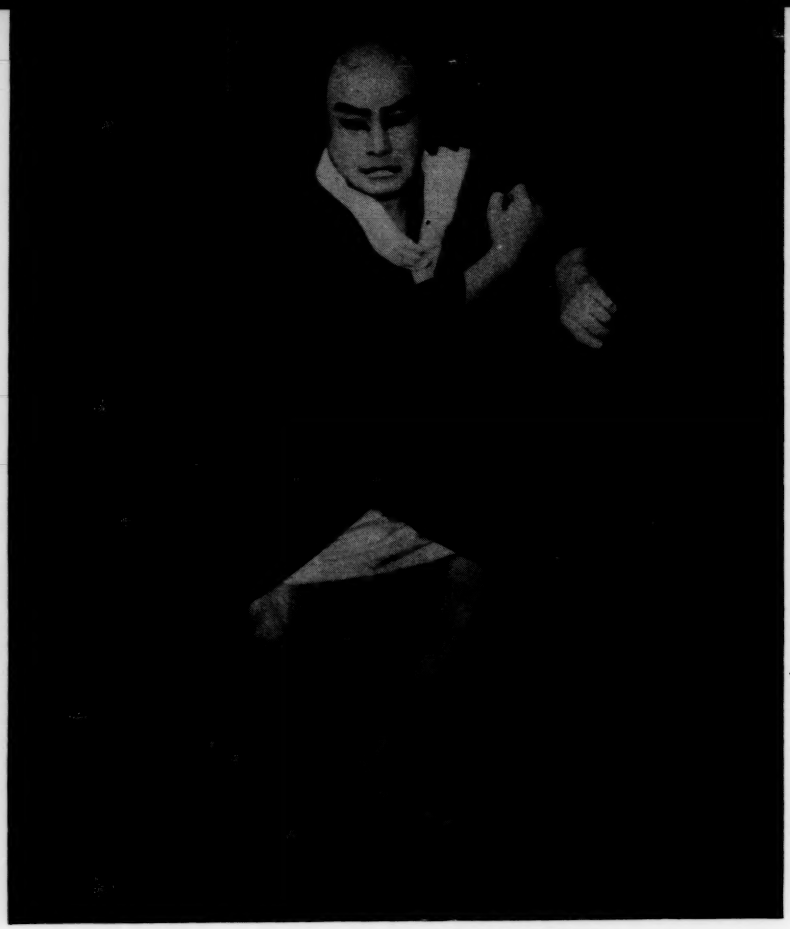
With Grand Kabuki, starring the lustrous names of Kanzaburo XVII, Utaemon VI, and Shoroku II, our knowledge here in America reaches an important moment.

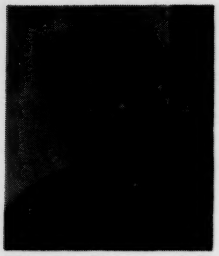
Probably no theatre had such *réclame* and respect from foreigners, and few theatres of the world could merit it more. Grand Kabuki, with its long history going back 350 years, with many of its customs and rituals preserved intact, is unique. In England, Shakespeare, it is true, is still performed, but in a way, and even with pronunciations, that would be bewildering to the dramatist. In this country we mount a play and by the following season have thrown it away. In Kabuki, a production will endure from its inception, and a new performance will be either a restaging of a classic or the incorporation of old, old themes and characters in a different version. In a system where art is transmitted from father to son for generations, the past is preserved, imperfectly sometimes, but nevertheless sustained with an insight that makes anyone concerned with theatre envious. In addition, any Kabuki actor makes his debut at the age of five, and according to his abilities will appear on an average of twenty-five days every month, eleven months of the year.

The lavish magnificence of Kabuki today has not been easily attained. It has

(over)

The courtesan's procession down the "hanamichi" (flower way) in "Kagotsurube," one of the dramas to be performed at City Center. During this procession, an ugly man falls in love with her. She rejects his advances, and is later murdered out of jealousy. The Grand Kabuki travels to Los Angeles and San Francisco after its June 2-22 New York season.





Shoroku II, one of Kabuki's most popular stars, is exceptionally gifted both as dancer and actor. His virtuosity extends to athletics (he is a crack baseball player and judo expert). He makes movies with great success, and at the same time, on the Kabuki stage, entrances the most conservative connoisseurs of ancient Kabuki. His dancer's grace infuses dramatic roles and swordfight scenes with that extra dimension of beauty and power so essential to Kabuki's stylization as a composite fusion of the arts.

KABUKI *(Cont'd)*

come by hard work, devotion, and the laborious efforts of families of unyielding actors. I remember once attending a rehearsal when Shoroku was being instructed by his master Kikugoro. He was obviously in pain, but was put through a gruelling dance passage as though nothing were the matter. After the lesson, Shoroku explained that he had hurt his knee playing baseball. "If I had hurt it dancing," he said, "Kikugoro would have let me off." And another time, Utaemon, suffering from a severe cold, blamed it on having spent hours walking in the snow like a woman, as preparation for his entrance in the ninth act of *Chushingura.*

To the young actors, their masters seemed severe and needlessly cruel; but now that they, in their turn, have become the stars of Kabuki and feel the responsibility of making their children great actors, the severity has only slightly diminished. The end of this rigorous training, and the guarantee of steady public appearances, leaves a blur in the Kabuki actor's mind between career and person. Kichiemon, the half-brother of Kanzaburo and thirty years his senior, said to me shortly before his death: "It's hard for me, now, to know which is truth—my life on the stage, or here with you now. *Which* is reality?"

There have been many problems connected with the maintaining of so complete a classical art as Kabuki. What happens when the manners and customs depicted on stage no longer remotely exist in real life? Where does the Kabuki actor go to observe feudal practices—*harakiri*, the inspection of a dissevered head, the swordfights, the grand manners of courtesans on their six-inch high platform sandals? When modern society with its inventions and conveniences, its tensions and concealed conflicts, comes into being, what place does Kabuki's picture of history have in life? How does the thin thread of contemporary understanding tie with dim, distant antiquity? These are all difficulties which Kabuki actors have to reckon with and answer.

Part is handed down by older actors in each generation, who set an example; part is achieved through learning and scholarship. Most of it comes with leading a life of dedication to the stage. Utaemon, for instance, works until he can manipulate the twelve folds of a 9th-Century court lady's costume as easily as he can his ordinary Western-style overcoat in winter. Shoroku, in between baseball games, practices classical fencing and judo until he can, with wooden swords and simulated parries, win or lose as his role requires.

Kabuki acts as something of a finishing school to those Japanese who seek a kind of elegance and culture in their daily lives. Geishas, whose profession requires them to be exquisitely mannered, will copy Utaemon—a man acting as a woman—in the way he sits down on the straw mat or laughs. Or ordinary men will be influenced by Kanzaburo's particular Tokyo accent and running together of dialect-words in certain plays. And outside restaurant windows, itinerant beggars sometimes earn their living by imitating Kabuki stars imitating figures of the past.

Kanzaburo XVII, younger half-brother of Kichiemon and son-in-law of Kikugoro, fuses the two great, and differing, styles jeopardized by the deaths of those great titans of yesterday's Kabuki. He plays with equal ease roles of young men and women, heroes and villains, and demons. Here he is seen in "Funabenkei," a dance-drama, as an avenging ghost returned to the world to redress the wrongs he has suffered.

Kabuki constitutes a link with the yesteryears—not as some modern-day historian reconstructs them, but more closely, as they were. Glamorized, of course, but essentially the atmosphere, the mood and feel are there, recaptured.

A number of novels have been written in Japan about Westernized Japanese, men who have become disoriented from their country—either because of long residence abroad, or because of capitulating to the immense forces of modernization sweeping in from Europe and America—and their struggle to rediscover the values of the history within their blood. Kabuki, for these men, has been an easy beacon light.

So what the 20th-Century spectator sees in Kabuki is the past within the present. And through it all courses the unchanging warmth and humanity or coldness and cruelty of human beings. When history is transmuted by art and suffused with emotion, as it is in Kabuki, you have a moving and important achievement. And this attracts both foreigner and Japanese alike.

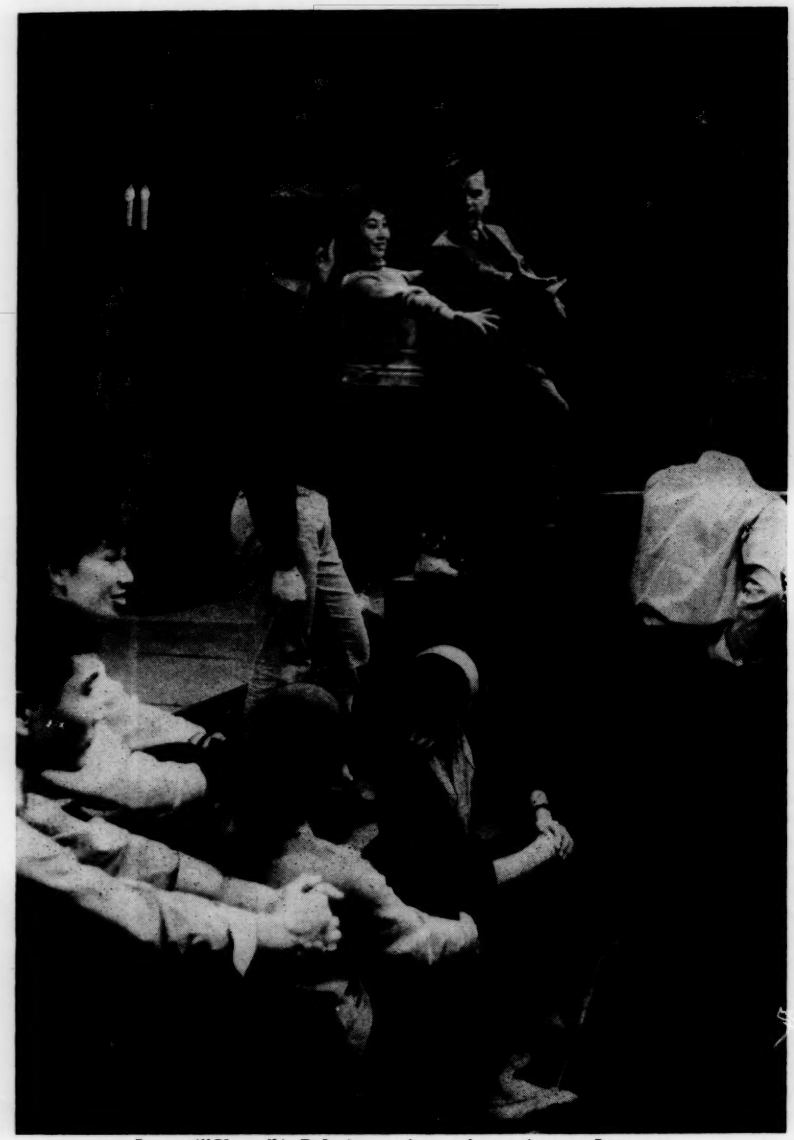
THE END

Utaemon VI, the greatest of "onnagata" (player of female roles), has since his debut thirty-eight years ago (at the age of 5) continually and steadily maintained Kabuki's traditions. Changing his acting name four times, as the recognition of his exceptional talents became more and more widespread, he now stands as the holder of the most exalted name connected with women's roles. Thoughtful, introspective and quiet off-stage, he infuses his performances with a psychological insight that often brings fresh meanings to the classics. He is at his best in roles of noble women called upon to perform heroic deeds or even engage in battle. ***(See cover photo)***

meanwhile . . .

ON TOKYO TV

Modern jazz becomes popular



Leon ("Shuny") Palmisano (top of steps) says Japanese dancers are very quick at American modern jazz.

Lest you think Japanese dance is all tradition, here are some glimpses of the active state of American-style TV presentations across the Pacific. A major reason for the excitation is that three years ago Georgia-born Leon Palmisano, Jr. interrupted a career in musical comedy and night club work in and around New York and Chicago to settle in Tokyo and become one of its best-known television producer-director-choreographers. (Television, which six years ago was unknown in Japan, now boasts over seventy stations and 44,500,000 sets — second only to the U.S. And the skills of its studio technicians rate exceptionally high, too.)

"Shuny" Palmisano (the Japanese use his nickname since it has no "l"), an experienced teacher, is the first exponent of modern jazz ever to go to Japan to live and work. Michio Ito, Japan's elder statesman of the dance, invited the young American to teach in his Tokyo studio. Prior to World War II, Michio Ito was a familiar figure in this country, known for his concert dance and for his work in the glamorous revues of John Murray Anderson, George White and Florenz Ziegfeld.

Quickly Palmisano developed a large and enthusiastic following of Japanese students, and, soon, audiences on and off TV. He was called on to stage the fifth anniversary celebration of Nippon television, which was telecast throughout the country; he arranged a "spectacular" for the largest department store in Tokyo, a revue marking the tenth anniversary of the American Chamber of Commerce in Japan, a command performance in the Palace gardens, and numerous other major assignments.

His most widely seen venture was a weekly half-hour musical show called "Around the World," sponsored by the International Wool Association, which ran for eight months on Fuji TV. This program, which visited a different country each week, won Japan's top "Neilsen" rating. Mistress of ceremonies was Yukichi Asaoka, the young film and TV star remembered here for a guest appearance last fall on the Dinah Shore Show.

This summer Palmisano will be back in the USA for a vacation in Georgia and some convention teaching. But then he returns forthwith to his Japanese dancers. He loves them; they love him. *END*

Shades of "Gigi" in this Fuji TV setting for a Paris song-and-dance production.

Off to the French Quarter of New Orleans for "The Darktown Strutter's Ball."

A "Real McCoy" approximation of 46th St. and Broadway for a Times Square sequence.

Any "Around the World" TV series must, of course, include a visit to Japan.

Agnes deMille might be proud of these dancing cowpokes and their pretty gals.

A "Mountain Greenery" number in a production set of the Alps of Switzerland.

THE GREAT
Duprè

BY LILLIAN MOORE

Distinguished dance historian Lillian Moore hit a snag in researching one aspect of this illuminating essay on a little-known, major figure of the eighteenth Century. This was in the matter of finding a picture of him.

Most of the important performers of his time were painted by great contemporaries such as Lancret or Watteau, but if there is a painting of Dupré that exists today, she was not able to find it despite exhaustive investigation.

Miss Moore first checked the Dance Collection, the Print Room and the Art Division of the N.Y. Public Library. She then tried, in this country, the Harvard Theatre Collection, the Frick Art Reference Library and the Library of Congress. She was certain, however, that the archives of the Paris Opera Ballet School, but offer a likeness of a man who had been premier danseur, ballet master, and head of the Paris Opéra Ballet. School, but the answer was negative. She then made detailed inquiries at the Bibliothèque Nationale, the Bibliothèque de l'Arsenal and the Musée du Louvre in Paris, as well as at the British Museum and the Victoria and Albert Museum in London. She investigated Hans Singer's comprehensive portrait catalogue of German libraries and museums, and even tried the Library of the University of Warsaw, knowing that Dupré had once danced in Poland.

"Nevertheless," says Miss Moore, "I feel sure that an artist as celebrated as Louis Dupré must have been painted, perhaps many times. A likeness of him must exist somewhere. There is a portrait of his partner, Marie Sallé, in the Baltimore Museum of Art, a splendid painting of his contemporary, Camargo, at the National Gallery of Art in Washington, D.C., and a bust of Madeline Guimard, the late 18th-Century star of the Paris Opéra, in Kansas City. Is there a portrait of Louis Dupré in your home town? Do you know where a picture of him can be found?"

•

Louis Dupré was the prototype of the *premier danseur noble.* Although he is mentioned, casually, in almost every history of ballet, his glamorous contemporaries, Camargo and Sallé, seem to have commanded the attention of recent writers so effectively that his enormous contribution has not received proper attention.

It was while working on the "dance genealogies" of Margot Fonteyn, Maria Tallchief and Galina Ulanova for a recent article, "The Ballet Heritage" (*see Dance Magazine, January 1958*), that I first became conscious of the tremendous importance of Dupré, for every line of descent, from teacher to pupil, seemed to lead right back to him, the great-great-great-great-great grandfather of them all. He was the teacher of three of the most vital figures in eighteenth-century ballet — Maximilian Gardel, Gaetan Vestris and Jean Georges Noverre. Through their pupils, his influence has extended through the French, Russian and Italian schools, down to the present day.

Almost every contemporary mention of Louis Dupré refers to him as *"le grand Dupré."* The word *grand* was used in a double sense, to indicate his artistic importance, and, meaning "tall," in tribute to his stature. Although he lacked being six feet tall by two inches, he apparently towered over his fellow dancers in a century when men were admittedly smaller than they are today. The epithet *"le grand Dupré"* also distinguished him from another dancer, the shorter and less talented Jean-Denis Dupré, known as *"le petit."*

The two Duprés may have been brothers. Jean-Denis, born in Paris in 1706, was the son of a dancing master named Jean Dupré. Louis, born about 1697, was probably the little Dupré who appeared at the Paris Opera in children's roles, in *Scylla* in 1701, *Phaeton* in 1702, and as Cupid in *Ulysse* in 1703. In view of the magnificent technique for which he was famous later on, and which must have been acquired at an early age, this seems more probable than the widely repeated legend that he was a violinist in the theatre orchestra at Rouen before he became a dancer.

Dupré studied under Louis Pécourt, distinguished choreographer at the Paris Opera, and made his formal debut there in 1714, dancing a pas de deux with Mlle. Guyot in *Télémaque.* Although the older, established dancers Jean Ballon and Michel Blondy claimed the most prominent roles, the young Dupré was soon acclaimed for the elegance, grace and purity of his style. He appeared in many of the opera-ballets of Jean Baptiste Lully, such as

(Over)

Opposite: Although we have no portrait of Dupre, this costume for Apollo was designed for a Paris Opera production by contemporary Jean Baptiste Martin. The chances are excellent that it suggests the style and manner of Dupre.

N. Y. Public Library

Amadis, Acis et Galatée, and *Thésée.*

Dissatisfied with his limited opportunities at the Opera, Dupré took advantage of his annual vacations to appear in other countries. In London, in 1717, he participated in a notable experiment, the production of John Weaver's ballet pantomime *The Loves of Mars and Venus,* at Drury Lane Theatre. This performance, a milestone in the development of dramatic ballet, was one of the earliest attempts, since ancient times, to tell a story through dancing alone. Louis Dupré danced the role of Mars, with Hester Santlow, an English girl whom Weaver called "the Wonder and Admiration of the present Age," as Venus. The choreographer himself played Vulcan. Part of the action of the prinicpals is quaintly described in Weaver's rare libretto:

"Scene IV — A Garden."

". . . Mars with his Followers enter on one Side; and Venus, with Graces, etc., on the other. Mars and Venus meet and embrace; Gallantry, Respect; Ardent Love; and Adoration; appear in the actions of Mars: An affected Bashfulness; reciprocal Love; and wishing Looks, in Venus; they sit on a Couch, while the four Followers of Mars begin the Entry; to whom the Graces joyn; and afterwards Mars and Venus: at which time Cupid steals away the Arms of Mars and his Followers . . ."

In spite of his contribution to this pioneer pantomimic ballet, produced before Jean Georges Noverre was born, Dupré was by inclination and temperament a classical, rather than a dramatic dancer. Much later, in his famous *Lettres sur la Danse,* Noverre was to rail at him for always dancing *chaconnes* and *passacailles,* in which he excelled, instead of varying his style of dancing to suit the theme of the ballet.

It was the technical brilliance of such dancers as Dupré and Camargo which had made dancing for its own sake sufficiently spectacular to hold the interest of the public. This was anathema to Noverre, who thought that dancing without dramatic motivation was meaningless and empty. Nevertheless, he was too sincere an artist not to recognize superior merit, even when it shone in an alien field, and he had a deep respect and admiration for the man who was his teacher.

"Big open movements of the leg and *effacé* positions were without doubt suited to M. Dupré," wrote Noverre, "the elegance of his figure and the length of his limbs were wonderfully suited to the execution of *développés effacés* and the intricate steps of the dance . . . This rare harmony in every movement earned for the celebrated Dupré the glorious title of *Dieu de la Danse:* and in fact this excellent dancer seemed a divinity rather than a man: the calm and flowing continuity of his every movement and the perfect coordination and control of every muscle made for a perfect ensemble due to a fine physique, precise arrangement and well-combined proportion of every part and which, resulting less from study and reasoning than from nature, may only be acquired when one is so endowed . . ."

Dupré was apparently the first to be called *le dieu de la danse,* a title inherited by his pupil, Gaetan Vestris, and later by Vestris' son Auguste. At the height of his career, an anonymous poet rhapsodized:

Ah! que je vois Dupré qui s'avance:
Comme il développe ses bras!
Que des graces dans tous ses pas!
C'est ma foi le Dieu de la Danse."
(Ah! I see Dupré advance:
How he slowly opens his arms!
What grace in his every step!
In faith, it is the God of the Dance.)

In 1722, Dupré left the Paris Opera to dance abroad. In 1725 he was in London, where apparently he had a school, for he presented some of his pupils at the theatre in Lincoln's Inn Fields. He also danced in Dresden, and spent a considerable time in Poland. When Michel Blondy retired from dancing to assume the post of *maître de ballet* at the Paris Opera, in 1730, Dupré returned to France to replace him as *premier danseur.*

Dupré made his reappearance on November 12, 1730, in *Thésée.* Soon he was the favorite partner of Marie Sallé, whose gracious and noble style admirably complemented his own. Their names were linked in a *bon mot* which went the rounds of Paris society. It listed the four marvels of the Opera as the voice of Mlle. Lemaure, the legs of Mlle. Mariette, Dupré's marvellous elasticity of movement, and the virtue of Mlle. Sallé.

In spite of the aristocratic elegance of his dancing, and his later distinction as a teacher, Louis Dupré seems to have been practically illiterate. In 1732, things were not going smoothly between the artists of the Paris Opera and the director, Lecomte. Dupré had signed a contract in December, 1730, and it had been ratified eight months later. Nevertheless, in March, 1732, he appeared before a Paris magistrate and filed a legal complaint that Lecomte had forced him, under false pretenses, to sign *"un papier tout ecrit"* (a paper all written out) without having had it read aloud to him first; he feared that he had unwittingly agreed to a new and less favorable contract, and before it could go into effect he wished to record his ignorance of its contents and the fact that it had been signed under duress!

Well, at least he could sign his name; and it is a regrettable fact that illiteracy was so generally prevalent, in the early eighteenth century, that many otherwise capable people could not even do that!

His namesake, *"le petit"* Dupré (Jean-Denis), was anything but illiterate. Although he was not a particularly distinguished dancer, he was an expert at the Feuillet system of dance notation. According to Noverre, the famous teacher Marcel made fun of Jean-Denis Dupré's dependence on notation, calling him "an imbecile choreographer and a poor master who dances paper in hand." At any rate, Jean-Denis was probably the Dupré who published a treatise on dancing (now extremely rare) at Mans, France, in 1757, under the cumbersome title of *Méthode trés facile et fort nécessaire, pour apprendre soi-même la chorégraphie ou l'art d'écrire et de déchiffrer les danses."*

Louis Dupré apparently resolved his difficulties with the management of the Paris Opera, for he remained one of its brightest stars for twenty more years. He partnered Camargo, as well as Sallé. The list of his roles runs literally into the hundreds, but he very seldom had a dramatic part; usually he danced in divertissements, and was listed as a "faun," "a shepherd," "a Roman," or "a Pleasure." Although dignity and grace were among his highest assets, he seems to have enjoyed dancing grotesque demons and furies, too, and the *Dictionnaire Encylopédique* records the fact that, in such roles, he executed brilliant *gargouillades,* although

(Cont'd on Page 62)

Jerome Robbins' "Fancy Free," with, l. to r., John Kriza, Ruth Ann Koesun, Scott Douglas, Christine Mayer, Tommy Rall and (bartender) Felix Smith, performed during American Ballet Theatre's 20th Anniversary Season, at the Metropolitan Opera.

SEASON IN REVIEW:

AMERICAN BALLET THEATRE

BY DORIS HERING

Metropolitan Opera House
April 19 — May 7, 1960

The early plans were brave and bright. The people who founded Ballet Theatre twenty years ago dreamed of the finest and most eclectic repertoire welded into a cohesive and expressive whole. They wanted that repertoire to embrace three domains — an American wing of daring new works, a British wing similarly daring, and a slightly more traditional Russian wing. They wanted works that would emphasize dance values and works that would emphasize human values. They wanted to set the scales even between tradition and experiment.

Yes, the plans were brave and bright and often realized. One can be grateful to Ballet Theatre for having presented *Billy the Kid* and *Lilac Garden* and *Pillar of Fire* and *Gala Performance* and *Romeo and Juliet* and *Interplay* and *Fancy Free* and *Theme and Variations* and Fokine's ultimate version of *Les Sylphides.*

And one can be grateful for Alicia Alonso and Nora Kaye. They were with the company at its inception. And they were on hand this time—Miss Kaye as a regular company member and Miss Alonso as a guest for part of the season. More than anyone else, they symbolized the Ballet Theatre that was and the American Ballet Theatre that should still be.

On opening night, Miss Kaye was Hagar in Antony Tudor's *Pillar of Fire,* just as she was in 1942 at the premiere. As she sat on the familiar doorstep, dark hair tightly rolled, pale green dress sagging undefined; and as she later moved as though impelled by a single strand of emotion, one could only marvel at the performing integrity that made Hagar real and touching in 1942 and that made her equally real, equally touching, at this time. It was an integrity absent from the production as a whole.

Pas de Quatre was announced as one

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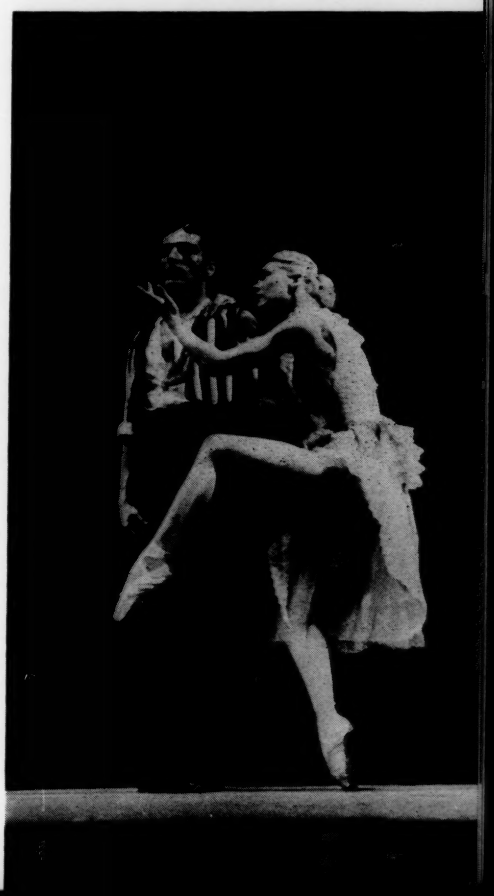
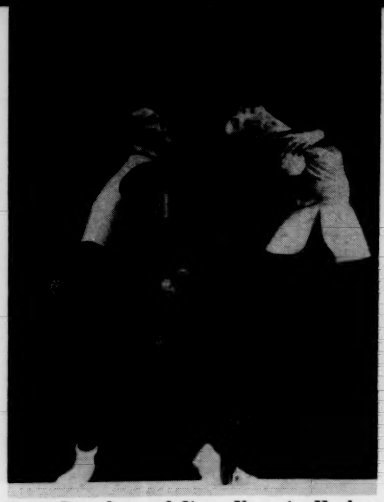


Erik Bruhn as the Butler, guest artist Claude Bessy in the title role, in Birgit Cullberg's "Miss Julie."



Scott Douglas and Nora Kaye in Herbert Ross' "Dialogues."

Ruth Ann Koesun as the Mother, John Kriza as young Billy, in Eugene Loring's "Billy The Kid."

Royes Fernandez and Lupe Serrano in Balanchine's "Theme and Variations."

Ady Addor as Caroline, Glen Tetley as Her Lover, in Antony Tudor's "Lilac Garden."

BALLET THEATRE *(Continued)*

of the season's special revivals. And Alicia Markova was to have resumed her accustomed role of Taglioni. Illness prevented this. Alicia Alonso filled the breach.

Here again, one felt the glow of spontaneity. As Miss Alonso tilted her head to the side or settled her arms into a hovering gesture, she reflected the same freshness, the same integrity as Miss Kaye — but with the feminine delicacy so uniquely her own.

Pas de Quatre depends for its charm upon a faint lift of the eyebrow, a sense of the delicious incongruity between the fragility of its style and the sturdiness of the egos—those of Taglioni, Grisi, Grahn, and Cerito—that performed in the original version. Only Miss Alonso retained this perspective. The other participants, Ady Addor, Lupe Serrano, and Ruth Ann Koesun, did not quite capture the duality.

Miss Alonso's Giselle—matched in every way by Igor Youskevitch's gracious Albrecht — has achieved the dimension of being abstract, almost symbolic, and yet personal. But she performed the role under far from ideal circumstances. For musical director Kenneth Schermerhorn churned up his tempi or suddenly settled to near-nothing, leaving Miss Alonso to make her own adjustments. When Lupe Serrano made her New York debut as Giselle on May 7, the orchestral support was far more congenial.

The shadow of Alonso and Youskevitch (and what more benign one could there be?) hung over Miss Serrano and her partner, Royes Fernandez, making them seem a little like children playing at make-believe. But this very quality, accompanied as it was by superb technique, gave their portrayals a certain humility and modest charm. Mr. Fernandez was especially disarming in the opening mime, but he has yet to achieve the manly pathos needed to sustain him through the mad scene and through his grand entrance at the beginning of the second act.

Miss Serrano's mad scene was intelligently constructed, and it rose to moments of keen poignancy as she sobbingly reached toward Albrecht. And there was true excitement in the danced portions of the role, notably her perfectly equilibrated arabesques in the principal solo and her fine-pencilled ronds de jambe.

Despite a tendency to hollow his chest, Royes Fernandez has the purity of line of the true classic dancer. In fact, his approach to movement is so pure that it lacks excitement, offers little challenge to eye and heart. He has not yet developed what might be called an "inner rubato"—the subtle sense of holding-back-and-letting-go that would keep an audience from becoming complacent in the face of his correctness.

The season offered three premieres. French guest star, Claude Bessy, was introduced in a pas de deux by Serge Lifar. Called *Pas et Lignes* (Steps and Lines), it did have steps but no discernible line. Instead of growing from one to the other, the dance phrases constantly dissipated into coy poses that made little differentiation between male and female styles of movement. Royes Fernandez partnered Miss Bessy.

Of the Birgit Cullberg ballets that we have seen, her new *Lady from the Sea* proved the most atmospheric. In its accompaniment by Knudaage Riisager and in its use of wide-flung focus, one could sense the omnipresent sea.

The work, which had to do with a woman's choice between romance and security, began with a sea-dominated scene. Lupe Serrano, as Ellida, stood facing upstage, ostensibly scanning the horizon. Her long solo of waiting was patterned horizontally, as though she were moving along a shore.

Her sailor-lover sprang before her. As performed by Erik Bruhn, the character had an aggressive male strength combined with a commanding coldness.

An urgent love scene concluded with the woman upended on her shoulders, her legs split wide apart. A little wedding vow, and he was gone. She fell in a swoon.

A father and his gamboling daughters happened by—and it is in moments like these that Miss Cullberg excels. She has a flair for depicting simple domesticity and for capturing the nature of children. As the father carried off the unconscious woman, the little girls imitated his action, with one staggering under the weight of the other.

A scrim fell. It suggested a high garden fence—the safety of home. But it was here that the ballet seemed least convincing. The woman danced a nascently tender pas de deux with the widower, and they joined in a marriage vow. As it stands now, the role for Glen Tetley as the widower reflects a certain calm but it does not reveal the inner strength that would wean the woman away from her more passionate lover.

She returned to her lover in a dream fantasy containing some stunning moments. Again one felt that Miss Cullberg really knows the sea. Figures in dark leotards tumbled in and rolled across the stage. They knelt waving their arms and lifted the woman's body into a dull beam of light. They leaned in opposing rows. Occasionally they were still, like bits of rock or coral, arms held stiffly forward or bodies upside down on the floor.

They formed a tunnel, and through it emerged the sailor. There was a love duet even more turbulent than the first. He disappeared again through the tunnel. It, too, then melted away.

Returned to her garden, the woman was forced to choose between the two men. Frantically she ran to the sailor and spread her hands before his face. Just as frantically she ran to her husband and clung to his knees. The scrim disappeared, symbolizing the freedom he was offering her. She began to turn to the sailor. One of the children knelt weeping at the side of the garden. This captured the woman's heart.

Despite its wonderful touches of imagination, *Lady from the Sea* left one strangely uninvolved. Miss Cullberg is concerned primarily with human relationships. And yet her characters do not come fully alive, because the movement seems to be placed *upon* them rather than revealed *through* them.

At first viewing, Herbert Ross's *Dialogues* seemed trivial and derivative. But upon seeing it again, we realized that much of the triteness came from the set and costumes. In the past few years, so many works have utilized the brick backwall of the stage that Jean Rosenthal's drop of painted bricks was no adventure. And Florence Klotz's costumes were washed-out versions of Irene Sharaff's for *Interplay*.

The ballet, which bore Platonic titles for its seven sections, began in simplicity and ended in confusion. It opened with Scott Douglas standing alone in silence.

(Continued on Page 64)

Above:
Alicia Alonso (foreground) and Ady Addor in Anton Dolin's "Pas de Quatre."

Fernand Nault as the Headmistress, Darrell Notara as the General, in David Lichine's "Graduation Ball."

Fokine's "Les Sylphides," one of the Co.'s standbys, is seen below with soloists Ruth Ann Koesun (kneeling), Ady Addor, Scott Douglas and Irene Apinee.

PHOTOS BY FRED FEHL

A SEASON REVIEW:

NEW YORK CITY BALLET

BY DORIS HERING

New York City Center
March 29 - April 25, 1960

Once in Paris, we attended a Comédie Française performance of Corneille's *Le Cid*. Perching precariously on a *strapontin* before the curtain went up, we wondered how the musty mainstay of our school days would sound in the reality of today. Then suddenly the hard-learned verses about love and honor seemed actually to blossom into love and honor. Suddenly Chimène and Rodrigue lived and touched our heart.

That same kind of vivification happened about a dozen years ago when Ballet Society presented George Balanchine's *The Triumph of Bacchus and Ariadne*. Suddenly the stiff old engravings and ballet history descriptions turned into impassioned and stylish dance. For the first time we truly understood the world of Lorenzo di Medici.

And in Balanchine's new work, *The Figure in the Carpet*, (premiered April 13), the court of Louis XIV suddenly seemed a real and possible milieu — but with a mysterious added lustre. The settings by Esteban Frances surely outdazzled those of Vigarini (and unlike Vigarini's, they did not creak). And while

"THE FIGURE IN THE CARPET": The photos on these and the following pages are of Balanchine's latest work, premiered April 13 at N. Y. City Center. At left, Joyce Ann Sidimus; to her right, Francia Russell as Princess of the West Indies.

The Sands of the Desert, led by Violette Verdy. In background: Lois Bewley, Nancy Reynolds, Carol Sumner and Carole Fields.

the choreography of Balanchine sat astride three centuries, it wore the light-muscled ease of today.

Like a traditional court ballet, *The Figure in the Carpet* was a diadem of variations on a fanciful theme. And it was a *pièce d'occasion*. In this case, the occasion was the Fourth Congress of the International Association for Iranian Art and Archaeology, which met in New York in April. And the theme was drawn, with traces of Balanchine's fine-lined wit, from a dissertation on the symbolism in a Persian carpet by Dr. Arthur Upham Pope, director of the Congress.

Essentially it was a theme of wish-fulfillment — of the sun-dried, night-chilled fantasies of a people pursued by the sparseness of desert living and losing themselves in visions of fountains, flowers, and verdure. They weave the symbols into carpets.

With the corps in caressing nylon skirts and the stage enveloped in folds of softly blowing fabric, the opening scene (called *The Sands of the Desert*) evoked an image of restlessness. And when soloist Violette Verdy entered, the dancers seemed to accelerate and shift constantly, as though a thoughtless breeze were fingering over dunes.

Six men emerged behind the girls for *The Weaving of the Carpet*. With their partners, they held the ends of ribbons and created intertwining patterns — the kind that seem impossibly complex and yet melt away at a hidden tug. The soloists glided through the ribbon geometrics, and the mood seemed to change from mystery to playfulness.

Suddenly the stage was empty. Against a greenish drop, a delicate stencil descended. It fell in layers — first a border, then symetrical arabesques and birds, and finally a roseate center. This was *The Building of the Palace*.

The sand creatures returned bearing pink sprigs. Miss Verdy, too, returned for a fleet solo ending with her arms gently, almost expectantly, raised.

The lights faded. The center of the vertical rug pattern glowed. An unfolding fence-like structure glided on from both sides, forming a courtyard. Behind it there bloomed a formal Persian garden.

Oriental courtiers filled the enclosure. They were fanciful in orange, brown, and white— with pointed headdresses and intricate petal folds on skirts and tunics. And like the Handel music used to accompany the ballet, their dance was both serene and vivacious.

After their variation, they deployed themselves in a simple frieze before the scalloped fence. Foreign dignitaries began

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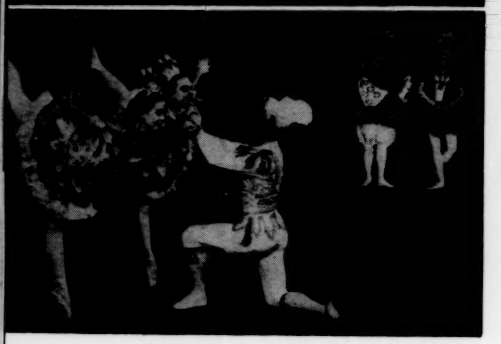
The Oni of Ife and his Consort: Arthur Mitchell and Mary Hinkson.



Top, The Duke and Duchess of Granada: Francisco Moncion and Judith Green. Center, Prince and Princesses of Lorraine: Edward Villella, Susan Borree, Suki Schorer. Bottom, The Four Lairds of The Isles and their Lady: Roy Tobias, Michael Lland, Deni Lamont, Richard Rapp, Diana Adams.

NEW YORK CITY BALLET *(Cont'd)*

to present themselves, each in a special variation, each giving one the feeling of turning the pages in a book of old prints.

As the Prince and Princesses of Lorraine, Susan Borree, Suki Schorer, and especially Edward Villella were well cast. And their dance had a feeling of quick scrollwork that offered contrast to the ensuing variation. It was for Judith Green and Francisco Moncion as the Duke and Duchess of Granada. Here the pattern and tone were restrained, dignified. And the dancers were especially handsome in their wine velvet costumes trimmed with gold, orange, and saffron.

Seven Indians led by Francia Russell looked as though they had hopped right out of *Les Indes Galantes*. Patricia McBride and Nicholas Magallanes as the Duke and Duchess of L'an L'ing were delectable in pink and green topped with pagoda headdresses. And their variation was touched with humor as Mr. Magallanes pertly set four ladies aside in order to dance with his partner.

Mary Hinkson and Arthur Mitchell as the Oni of Ife and his Consort added a note of exuberant athleticism. And Diana Adams accompanied by four male dancers performed an endearing Scottish variation. Miss Adams is so often relegated to tights and leotards that she seemed especially pretty in her red plaid dress with organdy sleeves.

The ultimate purpose of a court ballet is to render homage to a monarch. And perhaps because *The Figure in the Carpet* was, after all, a contemporary theatrical work and did not have its roots in the life of a court, its conclusion lacked a certain element of loftiness.

The fence-like structure melted away to reveal the garden with its cypresses and soaring phoenixes. The Prince and Princess of Persia (Jacques d'Amboise and Melissa Hayden) appeared in dazzling feather-trimmed white. As though influenced by the carpet designs, they performed an intricate terre-à-terre tracery and then took their places, along with the courtiers and guests, to face upstage and watch a fountain of real water send its jets gleaming up into the light.

The Persian dream was fulfilled. The carpet was woven. The Moslemic paradise was pictured. And George Balanchine, with the splendorous designs of Esteban Frances and the golden-fingered costume execution of Karinska, had evoked an entertainment at Versailles . . . but with an added choreographic stature that would not have adorned even the most daring dreams of Lully and Beauchamp.

The New York City Ballet offered a second premiere modestly titled *Pas de Deux*. Choreographed by Balanchine to a Tschaikowsky *Swan Lake* variation not used in the ballet, it was a gently vivacious dance that in some ways reminded us of the Bolshoi Ballet's *Spring Waters* pas de deux. It was as though in creating it, Balanchine had said to himself, "Here is how a Bolshoi pas de deux would look if done with restraint."

There were fascinating contrasts, like the repeated fish-leaps with Violette Verdy soaring into Conrad Ludlow's arms with virtuoso abandon and then suddenly doing the same pattern slowly and tenderly. And Miss Verdy's dancing seemed so easily to capture every shift in nuance. Mr. Ludlow was not so successful, for an understandable preoccupation with technical matters gave him a lack of clarity of focus.

Although not new, Balanchine's *Episodes* seemed so. For it was performed alone — without the Martha Graham *Episodes* which had formerly preceded it. Miss Graham's work should, of course, be returned to the repertoire, but it might be a good idea in the future to keep them separated. For the Balanchine work gained immeasurably in strength by being seen on its own.

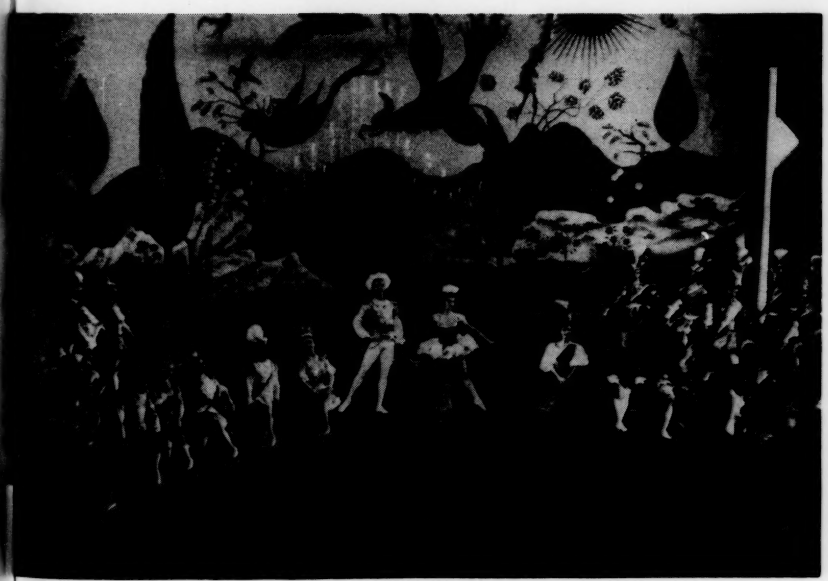
It seemed more intimate, more revelatory of the relationship between choreographer and performers. And the dancers, notably Violette Verdy, Diana Adams, Jacques d'Amboise, and Melissa Hayden, performed it with greater richness of mood.

But perhaps the most joyous reward in repeated ballet viewing is not so much a new perspective about an old work as a new facet in a familiar dancer. And in the performances that we saw, there were several.

In *Pas de Dix*, Patricia Wilde gave deeper significance to her dancing than ever before, and there was a new velvet in her attack. In *Apollo*, Jillana added a subtle dimension of humor to her innate authoritativeness, and in *Divertimento #15* there was an expansive serenity in her use of arms and head. Francia Russell, while not yet very positive in projection, gave evidence of musical sensitivity. Jonathan Watts is acquiring more of a sense of movement-play. And Judith Green is becoming less brittle and more yielding to the music.

But then, who could resist the music as conducted by Robert Irving? He gave the dancers wonderfully sensitive and substantial support. They are fortunate to have him. And Manhattan theatregoers are fortunate to have the New York City Ballet.

Iranian Courtiers in The Building of the Palace.



Finale: The Prince and Princess of Persia (Jacques d'Amboise and Melissa Hayden) and Iranian Courtiers in the Gardens of Paradise.

PHOTOS BY MARTHA SWOPE

THE END

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

DONALD McKAYLE

Three works by NYC-born Donald McKayle will be on view at Spoleto's 1960 Festival of Two Worlds, June 8-July 10. His *Games* and *Rainbow Round My Shoulder* will be seen at the larger theatre, and a new work as yet untitled, set to the *Four Episodes* music of Ernest Bloch, will be premiered at the smaller concert hall. While Donald was abroad last year, first as assistant director and choreographer, then promoted to director, with the Harold Arlen-Johnny Mercer folk musical *Free and Easy*, he received an invitation from Gian-Carlo Menotti to participate in the 1960 Spoleto season. He accepted, adding more adventure to what has already been a very rich career.

Donald's interest in dancing started during his final year in high school. He had never seen any professional dancing, except in the movies. But a friend was studying dancing and offered to show what she was learning. He became intrigued and decided to give it a try. Hearing that scholarships were being awarded by the New Dance Group, he hastened to their 59th Street studios. The audition committee detected a strong potential, and awarded him a year of study. Eager to learn all he could in modern dance, ballet, and ethnic, he took as many classes as he could manage in six days each week with teachers Sophie Maslow, Jane Dudley, William Bales, Jean Erdman, Pearl Primus, and Hadassah.

Also enrolled at N.Y. City College, he found it just impossible to combine a full college curriculum with a more than full calendar of dance classes and rehearsals. When he left college after his second year, he was already performing professionally. He made his debut in the spring of 1948, at the Mansfield Theatre, in dances by Sophie Maslow and Jean Erdman.

The following summer, he attended the very first modern dance festival given at New London, Conn. Here he studied with Martha Graham (among others), who, impressed with his talent, offered him a welcome scholarship at her school.

Anxious to express himself in his own way, he soon began choreographing solos and duets for young choreographers' programs at Henry St. Playhouse and other local beehives of dance activity. But requiring a more substantial source of income, he wandered onto the Broadway scene to dance in *Bless You All*, a musical choreographed by Helen Tamiris, with Daniel Nagrin assisting her.

Nagrin and McKayle, plus such worthies as Pearl Lang and Donald Saddler, banded together to form the Contemporary Dance Group. Here Donald's first group work, set to traditional childrens' songs remembered from his younger days on the streets of NYC, began taking shape. This work, *Games*, has since become a classic of its kind. Although this organization never really got going, Nagrin and McKayle joined forces to share a concert program at Hunter Playhouse. Donald's *Games* was here given its first showing in May, 1951, to enthusiastic applause. He also danced in two solos of his own choreography as well as in Nagrin's *Faces from Walt Whitman*. Donald's parents, at first opposing his choice of a dance career, were now won over completely. Each made his contribution to the success of this, his first concert. Mrs. McKayle assisted with the sale of tickets; Mr. McKayle built the required sets.

Donald's credits comprise a long and impressive list of varied dance activities. He danced in Charles Weidman's *Traditions* at a variety benefit—his role was taught to him by its originator, José Limón. He appeared with Merce Cunningham in the latter's *Les Noces* at the first Brandeis University Fine Arts Festival; he danced in Anna Sokolow's *Rooms* and in her *Lyric Suite*. During the summer of 1953, he choreographed and danced in *Nocturne* to the music of "Moondog" at Jacob's Pillow. He was seen in many roles of the Maslow-Dudley repertoire in concert performances in and around N.Y., and was soloist with the NYC Opera Co.

In 1954, he married dancer Esta Beck, twin sister of Eve Beck (of the Sokolow Co.) With marriage comes responsibility, and Donald began teaching at the New Dance Group. He also began designing and executing costumes for other dancers, as well as for his own group.

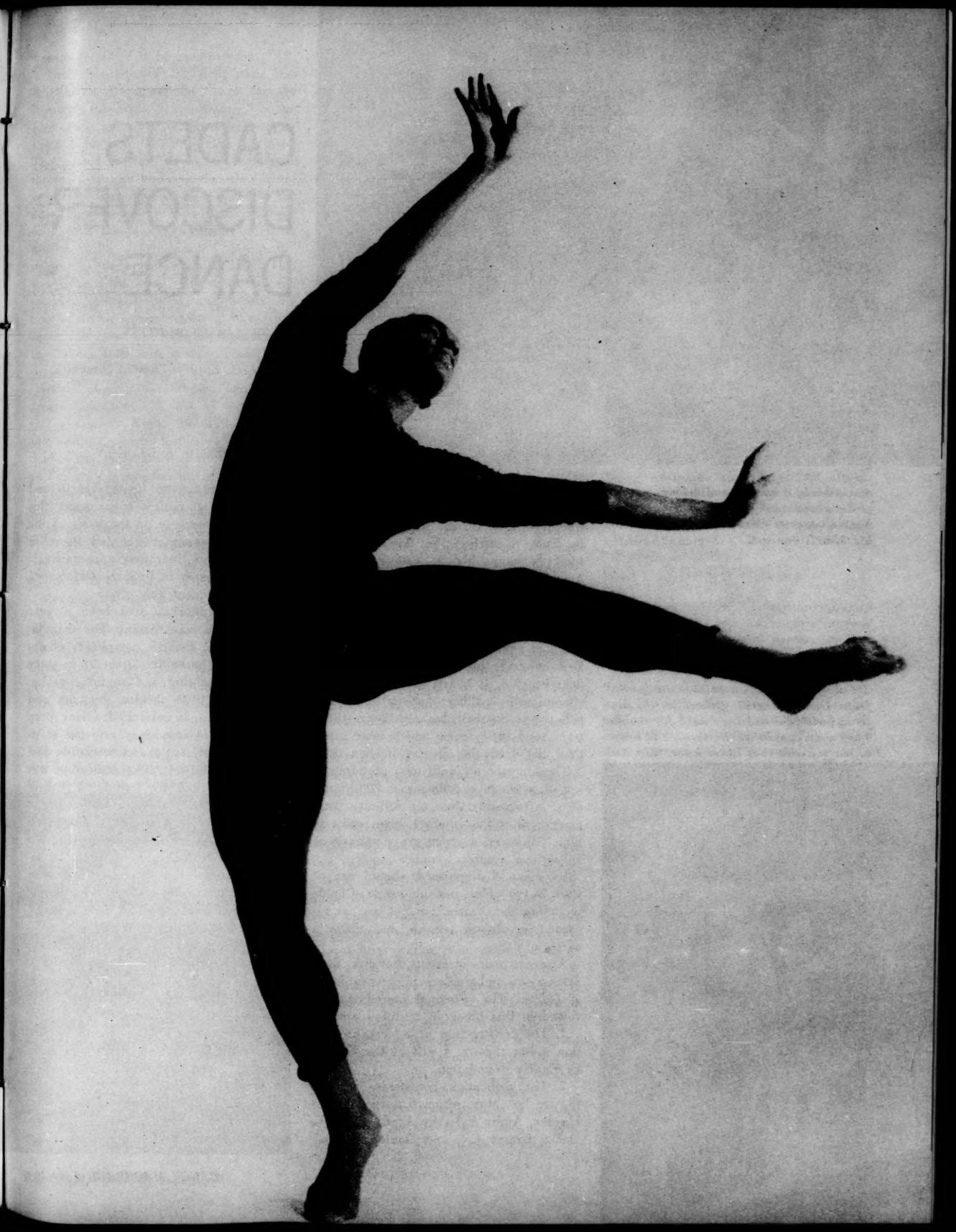
On Broadway, he danced briefly with Carmen de Lavallade in *House of Flowers*. He assisted choreographers Bob Fosse and Anna Sokolow and danced in *Copper and Brass*. He was dance captain in *West Side Story* — subbing intermittently for dancers getting bashed up in performance. He was assistant choreographer on *Redhead*. At Jones Beach, he alternated with Geoffrey Holder in the role of Dahomey King in *Showboat*.

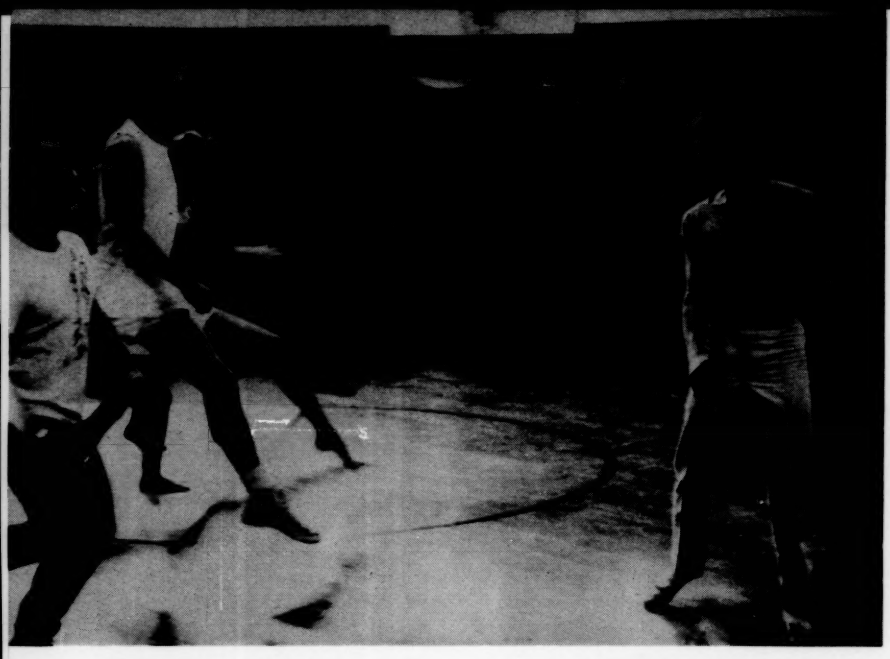
And his credits continue: On TV, he has been soloist on the Fred Waring Show. He was asst. choreographer on the Duke Ellington Spectacular. His *Games* was seen on Toronto TV. His *Rainbow Round My Shoulder* was danced on Camera Three, and was so widely acclaimed that he was asked back for a second appearance this April, when he choreographed and danced in *They Called Her Moses*.

He toured the Orient and Near East with Martha Graham & Co. in 1955; she created the central role of *Ardent Song* for him. Together with José Limón and Anna Sokolow, he was guest choreographer in the spring of 1957 for the Juilliard Dance Theatre. He staged an Evening with Belafonte, and night club acts for Rita Moreno and Helen Gallagher. And he teaches at the Graham School and at Juilliard.

In the fall, his young daughters, Gabrielle, age 3, and Liane, age 1½, will enjoy their father's second children's record. The excellent sales of his first—*Come and See The Peppermint Tree* (he serves as narrator and singer) have resulted in a follow-up.

Donald McKayle has found each new medium a challenge. Both choreography and performing are at the heart of the enthusiasm of this tall, soft-spoken dancer. He does feel that circumstances have not yet permitted him to give full range to his performing ability, and hopes that the future will afford him the opportunity.





CADETS DISCOVER DANCE

BY WILLIAM J. MARTIN

Eugene C. Eppley Theater Director

PHOTOS BY DICK GILMAN

A scat-back, a harrier and a Culver faculty daughter were among those in Daniel Nagrin's master class on the afternoon of his March concert.

A Culver Cadet gets a pointer on "point" from Daniel Nagrin. Others in the line seem puzzled—and they were for awhile. They soon caught on, however, and began to use muscles they never knew they had.

Second perhaps to a Buddhist monastery, an American military prep school would seem to be the least likely place for dance to catch on. Yet this is precisely what is happening at Culver Military Academy, one of the oldest, most dignified, and best known in the country.

Culver is the home of the nationally famous Black Horse Troop, 140 coal-black mounted quarters which escorted Mr. Eisenhower to his inauguration as President in 1956. It boasts of polo teams of championship caliber; national champion rifle teams; football, basketball, wrestling, track, and crew teams which more often than not lead the district in honors.

The northern Indiana preparatory school, with an enrollment of 800 young men, is organized into ten military companies; discipline is strict, team spirit is high. However, its primary emphasis is on serious academic studies.

Its many distinguished alumni are at work in the widest possible range of fields including the theatre, but not one, as recorded in alumni records, has made a career of dance.

A recent series of events, however, indicates a new and vigorous interest in dance at Culver. The principal ingredients involved in this break in tradition are:

1. The construction of a new 1.6 million dollar theatre, a gift of the Eugene C. Eppley Foundation.

2. The dedication ceremonies of this theatre last May, which featured Melissa Hayden, Andre Eglevsky, Emily Frankel's Dance Drama Co., and Daniel Nagrin.

3. The decision to invite Nagrin and Frankel for a return engagement this March, made largely on the basis of the enthusiastic response accorded them on the occasion of their first appearance.

4. The decision to produce *Oklahoma!* for commencement this year.

Eppley Auditorium had been a year and a half in construction. The magnificent 1500 seat theatre, completely equipped with the latest developments in stage machinery, lighting and sound consoles, a workshop, little theatre, costume and make-up rooms, is unrivalled among prep schools, and is frequently referred to as the most comfortable and workable theatre in the Midwest. The dedication was anxiously awaited by friends of Culver everywhere. Culver alumnus Joshua Logan was announced as a speaker; theatre author and critic John Gassner had agreed to deliver the dedicatory address. Invitations to attend the ceremony had been sent all over the country, and a surprising number of acceptances had been received A packed house was assured.

Then the program of entertainment was announced — two hours of dance — great names to be sure—but two solid hours of DANCE! Ballet yet, and Modern! At a boys' school! The Cadet Corps of 800 groaned in unison. Eyebrows were elevated all over the state. A suspicion that somebody at Culver was off his rocker swept the area.

It is fair to say that the audience which assembled that May 22 was, in a sense, somewhat hostile to the entertainers. They

were determined to be unimpressed.

The afternoon of the dedication was devoted to preparing the stage for the evening's program. The dancers, assembled, took one look at the stage and refused even to walk on it—slick as glass. The custodial staff, eager to make the theatre as bright and shiny as they could to please the trustees, had polished the floor. Now they were called back in force to remove the wax. A search for rosin proved futile. "Pour Coca Cola on it," suggested one ingenius young lady. This was done with some reluctance by the conscientious custodians, and before the eyes of flabbergasted trustees, Coke was squeegeed from one side of the stage to the other until the surface was tacky enough to avoid slips.

Daniel Nagrin was number one on the program, as tough a spot as any dancer ever occupied. Eight hundred skeptical and scoffing cadets formed a large portion of the audience that greeted Nagrin as the curtain opened on *Man Dancing*.

Polite applause followed. Hoosiers are hard-headed, but not ill-mannered.

Hayden and Eglevsky followed Nagrin with the Pas de Deux from the *Nutcracker*, but still found the stage too slick for their best efforts.

More polite applause.

It was Emily Frankel's turn now. Her choice — *Diamond Backs*, choreographed by Sophie Maslow and a forerunner to *West Side Story*. The curtains slowly parted, a single spot dimmed up on a lone figure on the stage. Little by little the audience realized what the lone figure was doing. A shudder of horror swept the house. HE WAS HURLING A SWITCH BLADE INTO THAT BRAND NEW STAGE FLOOR. The audience gasped at the sacrilege, the custodial staff blanched.

Now the music quickened, other dancers came on into shafts of light, the movement grew more frenzied and exciting, exploding into a brilliant climax. The audience, caught and transfixed for the first time, exploded into applause at the conclusion of Part I. They were quick to return to their seats after intermission.

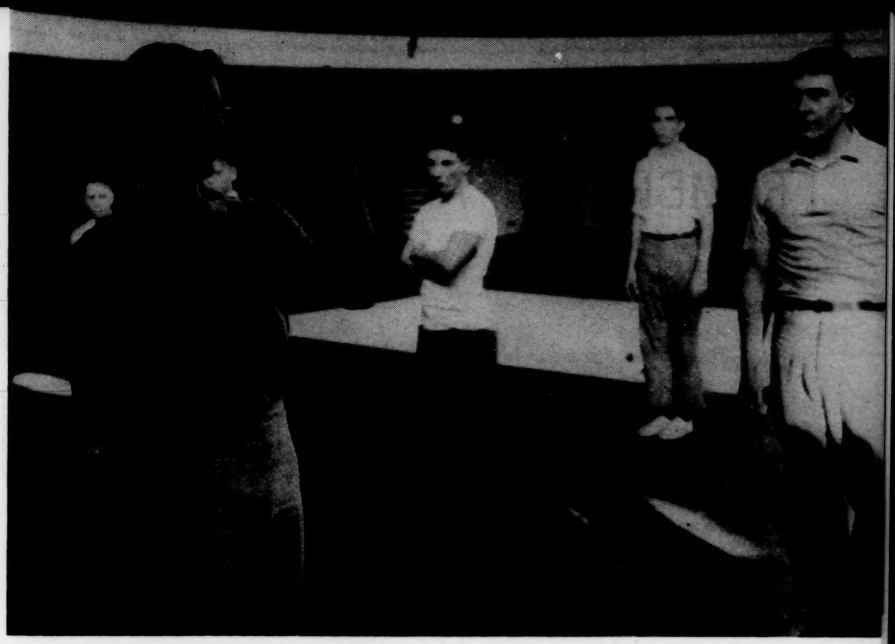
The rest is legend. Part II of the program was an outstanding success, the cadets gave the program a standing ovation, then filed backstage in large numbers to talk with the dancers. A new world of theatrical excitement had been opened up for them, and they were curious to know more about it.

Frankel and Nagrin were invited to perform on the regular Concert-Theatre Series this spring, and returned to find a much more receptive audience. Once again a standing ovation was accorded them. Meanwhile, Nagrin had volunteered to conduct a master class in dance the day he was scheduled to perform, and that is part of the present story.

To persuade young men to watch and appreciate dance is one thing. To persuade them to participate in it is another and much more difficult problem.

Late last fall it was decided to produce *Oklahoma!* as the commencement show

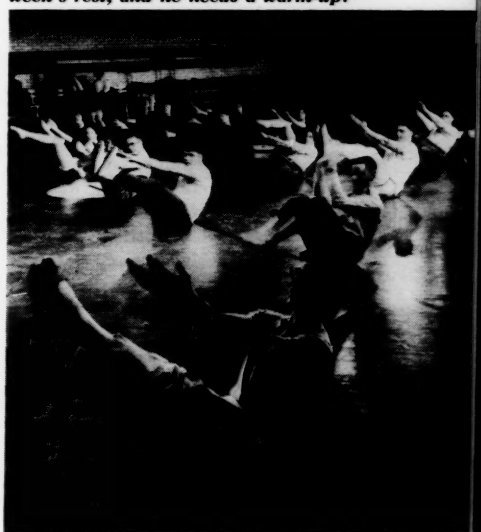
(Cont'd on Page 65)



Using examples and images of objects familiar to cadets, Nagrin illustrates the posture required for horseback riding and how it relates to the proper posture required in dance.

The Culver "ROCK," as the boys put it. Daniel Nagrin got his points across: "Dance is a full-time career, endless practice—a life's work."

After the workout, which broke up at 4:30 p.m., Nagrin had a half-hour rest, a light snack, then reported to the theatre where he proceeded to warm-up for the evening performance. The cadets were amazed at his energy. "I need a week's rest, and he needs a warm-up!"



After the hour-and-a-half workout the boys were as limp as the basketball hoop overhead, but summoned up the energy to give him an ovation.

REGIONAL BALLET — USA

A Monthly Feature

REMBRANDT AND REGIONAL BALLET

First of an occasional series on lighting and scene design for regional ballet companies

BY TOM SKELTON

Regional ballet directors, in fact, all people involved in staging dance, encounter the same problems when it comes to lighting and decor—how to achieve effective results with minimum expense—how and where to acquire the basic knowledge to do so. And so Regional Ballet-U.S.A. has asked theatre expert Tom Skelton to write a series of occasional articles covering esthetic and practical points of view. He brings unusual experience to the task, for his lighting assignments alone have included Inbal, Dancers of Bali, Escudero, José Limón, Pearl Primus, Pearl Lang, Ram Gopal, the Robert Joffrey Ballet, and the American Dance Festivals at Connecticut College.

Further articles will analyze traditional and contemporary approaches to decor and lighting. But the first one is designed simply as an adventure in awareness—a way for the choreographer to sharpen his eye in relation to the force and potential of lighting. And, as Mr. Skelton says, "What better place to do so than in the paintings of Rembrandt, master of chiaroscuro, or the interplay of light and shadow." *D. H.*

One of our best instructors in the art of lighting is Rembrandt. He didn't invent chiaroscuro, but he developed it to such a degree of expression that he can freely be considered the father of stage lighting, and his paintings illustrate many of the problems of dance lighting.

By permitting us to see only what is important, he achieves what might be called "selective visibility." He gives us a central focus properly accented for emphasis. He chooses the appropriate angles and intensities of lighting to create a mood for the painting. He controls the quality of the atmosphere by using as many sources of light as necessary. He makes space an expressive element by creating voids against which to play, thus emphasizing the solids. In other words, like a good theatre man, he treats light and dark as though they were magic elements. And he exploits them theatrically to create dramatic interest and mood.

Let us use his painting *The Presentation in the Temple* as a point of reference. We don't need to know the Biblical subject matter to understand it. The center of interest is obviously the child, and every possible element of choreographic, setting, and lighting design has been used to emphasize him. The child is surrounded by elders and interested spectators, and at this moment the standing woman is making some comment on the dramatic incident. The smallness of the child is emphasized by the largeness of the adults and the suggestion of a vast and mysterious temple.

If we study the painting as a stage picture we see that the setting is a good example of appropriate design. It is simple. With a few lines and shapes it manages to suggest a lofty and deep interior. It is kept in dark tones and minimal detail so that the important characters will be more specifically emphasized. In design, it leads the wandering eye back to the center of interest.

The primary source of light is a single spotlight on a high diagonal from stage right. Although we cannot see the beam of light as we would in an actual stage situation, we can't mistake the angle because the highlights and shadows are so clearly defined. In theatrical lighting this particular angle always gives the stage an added height and grandeur. Even on an empty stage just after the curtain has gone up, a single spotlight or group of spotlights from this angle create an atmosphere of height and majesty. In the painting we do not see the actual shaft of light. But on a stage, the dust particles in the air, especially if the background is dark, define the high diagonal beam of light.

Coming from the side as it does, this spotlight demonstrates another important principle—the value of side lighting to give the body a plastic third dimension. The only value of front lighting in dance, unless it is used for a specific effect, is to tone down the shadows produced by side lighting. The actor, of course, needs front lighting because his face is the most expressive part of his body and because it is generally easier to hear an actor if you can see his lips and eyes clearly. But for the dancer the source of expression is the entire body. And so the body must be lighted dimensionally in order to emphasize its spatial separation from the background and from the other dancers.

In the painting, the kneeling Simeon and the standing Hannah both receive full advantage of the side lighting. Their bodies are definitely rounded and solid. This high side lighting is less useful for moving bodies because it places the highlight on the shoulder, but casts a shadow on the torso and shortens the legs. A better side-lighting angle for dance would be about eight feet high from the wings, for that would lengthen the legs and evenly illuminate the side of the whole body.

The center of interest in the painting is the Christ child. And so, in addition to the high diagonal spotlight, Rembrandt has given him an inner glow, as though he were himself a source of light. The halo could be produced on stage quite simply by using a second spotlight in a complementary color and from the opposite angle. Complementary colors in light produce white, as opposed to the pigment-mixing process where complementaries produce black. An object lighted by complementary colors from different angles will reflect the light so that the air or atmosphere in the immediate area becomes a radiant white.

The other figures and the setting appear to be illuminated by the light reflected from the main group. The reflection from a single spotlight would, in fact, dimly illuminate the rest of the stage. But the contrast would be so great that the result would be hard and stark and not at all in Rembrandt's mood of soft sunlight.

Had Rembrandt used but one sorce of light, the shadow of the standing woman would be quite black, and the second kneeling man would almost disappear into the darkness. To control the shadows, Rembrandt has added a general glow of very dim light over the entire stage. On

"The Presentation in the Temple" by Rembrandt Van Rijn

the stage, this could be provided by borderlights or by a group of spotlights.

The color of the general light would significantly change the mood. If the sunshine were amber, we could give the central grouping even more emphasis, and the rest of the stage a greater feeling of mystery, by using a dim blue. By contrast the amber would appear to be even warmer. But if for the general lighting we used dim ambers and reds, we would soften the overall picture and add a quality of lushness. The amber sunshine would appear colder.

The lighting of the standing figure, Hannah, demonstrates another important principle of dance lighting—body focus. It is not important always to light the face if some other part of the body will better make the choreographic statement. Hannah is looking at the child, and so one might logically presume that her lighting should emanate from the child. But if that were so, we should see the expression of her face quite clearly, and her hand and the edge of her gown would be outlined. But the important contribution her body can make to the composition is the curve of the back, head and arm. And that curve would be lost against the background. We would have lighted the "visual focus," but not the "body focus." The choreographer should train himself to be aware of what part of the body is significant at any given moment. The lighting should be used to give that line or shape the appropriate emphasis.

It is interesting to consider how different this picture would be, had other lighting sources been chosen. If the lighting had been focused only on the set, the figures would be thrown into silhouette. The child would disappear into the blackness, and only Hannah would stand out as an individual. If the man downstage left were more brightly illuminated than the group, we should be concerned primarily with his reaction to the group. Hannah's hand could be made to cast a shadow on the face of the child merely by lowering the spotlight a few feet. This would again change the meaning of the whole painting. And if the spotlight were placed head high in the right wings, her body would cast a shadow over the entire group. Or if the group were dancers moving in space they might very well miss the spotlight for this tableau, and the brightest figure would be the man with the cane.

It is easy to see how bad lighting can destroy a composition, and how good lighting can emphasize it with "selective visibility."

While there is much we can learn from the lighting of Rembrandt, we must keep in mind that his figures are static. A ballet might arrive at a tableau like this momentarily, but then if Hannah should turn to stage right her movement plus the lighting emphasis would immediately make her the center of interest. If she moved farther to the right, she would pass entirely out of the light. And if that were the desired effect, we should have confused it by making her momentarily so important.

The choreographer and the painter share the elements of line, space, color, body focus, visual focus, rhythm and mass (all of which will be discussed in future articles). But the choreographer has the added challenge of movement. For the lighting and scenery designer this can also be an added challenge. *THE END*

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Personalities in the Business of Dance:

UNITED DANCE MERCHANTS OF AMERICA

BY DONALD DUNCAN

The dance teacher making a first visit to an association summer convention receives a most agreeable initial impression. Enroute to the registration, usually spotted just outside the entrance to the grand ballroom of a large hotel, the conventioneer passes through an area which seems like a miniature bazaar or street fair. One hears the strains of music and sees an array of gaily decorated booths displaying all the colorful paraphernalia of the world of dance.

This area is the realm of the dance merchant. At these displays the teacher has the opportunity to meet representatives of the firms he may know only by correspondence or through the advertising pages of Dance Magazine. Here he can find the actual fabrics, costumes, shoes, leotards, records, books, accessories, novelties, etc., he will need to give classes or performances "back home."

In previous installments of this series we have pointed out how much beyond-the-call-of-duty assistance individual merchants give to their teacher customers by sharing professional know-how in matters of organization, showmanship and the like. As a group, the merchants also make a most important contribution to the success of association conventions. In fact, many teachers have told us that the on-the-spot availability of the businessmen of dance at the summer sessions is almost as strong a "draw" for them as the teaching material presented on the convention floor.

In an effort to make their convention participation more effective, and to overcome some of the difficulties of the past, the suppliers have banded together into a kind of "Dance Chamber of Commerce" called the United Dance Merchants of America. From one association to another, practices have varied considerably as to the way in which the supply companies have been dealt with as exhibitors. It was realized that most of these circumstances came about gradually, accidentally, and without plan. In recent years there has been a trend toward over-crowding of dis-

play areas and over-tight scheduling of material sessions, which gives teachers no free time to visit with the merchants. The display of one record company might be spotted so close to another that attempts to demonstrate records would bring only cacophonous confusion.

UDMA came into being last summer during the course of three meetings — at the conventions of Dance Educators of America in New York, Dance Masters of America in Washington, and Chicago National Association of Dance Masters in Chicago. These businessmen — all competitors — showed a most cheerful aptitude for cooperation. Of course, this willingness to put aside individual differences for the benefit of the dance profession as a whole has been seen before — notably in the establishment of another, quite different, organization, the Dance Business Group (through which is channeled financial support for worthwhile educational and performing projects). The appearance of UDMA is as good news, we feel, as was the emergence of the National Council of Dance Teacher Organizations. In fact, UDMA and NCDTO have already held joint discussions on mutual problems.

UDMA members chose as their president Howard Bachenheimer of Dazian's, and Taffy Epstein of Taffy's Dancewear is secretary.

Three associations have, at this writing, accepted a plan worked out by UDMA for this year's conventions. Among other conveniences, the plan provides a scheduled period of free time for teachers to visit displays, a timetable of staggered hours for record companies' demonstrations, and less crowded display areas. In return, UDMA is relieving these associations of the burden of collecting display fees, allocating space, etc.

UDMA presently has thirty-two members, which represent the bulk of the supplying power of the dance field. They are: Advance Theatrical Co., Art Teen Sportswear, Associated Fabrics, Baum's, Ben & Sally, Capezio, A. Chatila Co., Choreo Records, Cicci Dance Supplies, Circle Fabrics, Curtain Call Costumes, Dance Magazine, Dance Mart, Dance Records, Dazian's, Fine Brothers, Herbet Theatrical, Hinote Theatrical Shoe Co., Illinois Theatrical Shoe Co., Kalmo Textiles, Kenn Records, Kimbo Records, Kling's Theatrical Shoe Co., Loshin's Costume Center, Maharam Fabric Corp., Selva & Sons, H. W. Shaw, Betty Silk Costume Co., Spotlite Costumes, Statler Records, Stepping Tones, Taffy's Dancewear.

THE END

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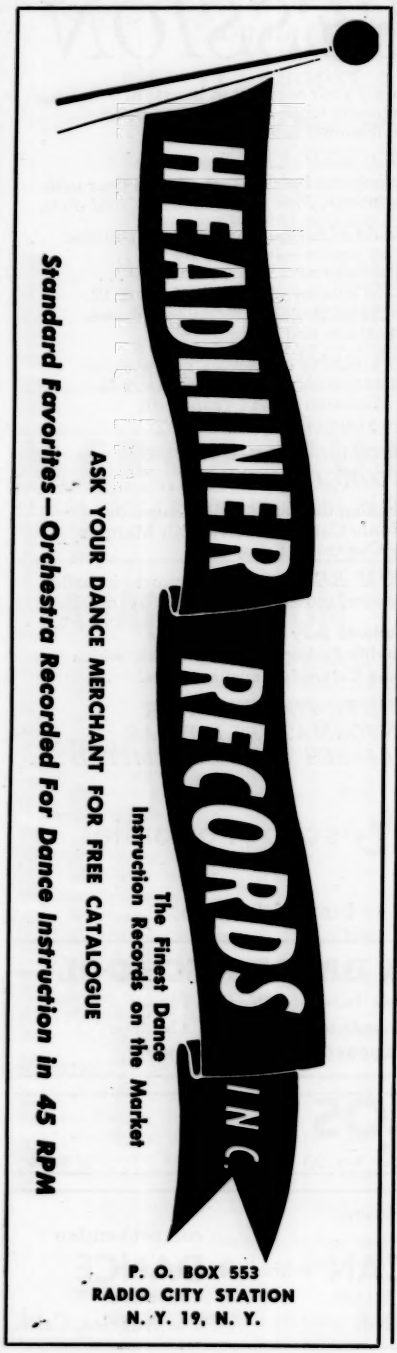
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CULLBERG *(Cont'd from Page 15)*

for her American Ballet Theatre, invited Birgit to stage *Miss Julie* for the company. Rehearsals were begun during the European tour. Originally, *Miss Julie* was planned as a highly suitable vehicle for the Co.'s leading ballerina, Nora Kaye. However, when the time came for the NYC premiere, Miss Kaye, overburdened with numerous other roles during a short season, relinquished *Miss Julie*. Fortunately, a tremendous success was scored in the title role by Violette Verdy.

Having come only briefly to complete rehearsals for *Miss Julie* and attend its premiere, Birgit Cullberg extended her stay when the New York City Ballet invited her to stage her *Medea* (first performed in 1954 by the Royal Swedish Opera Ballet) for them. She went right to work on this for their approaching winter season, and again came through with flying colors. The dramatic ballet became a welcome addition to the NYCB repertoire, and its stellar cast of Melissa Hayden, Jacques d'Amboise, and Violette Verdy brought full realization to the powerful impact of the work. Busy, busy, and time passing rapidly. Birgit was also being awaited in Copenhagen, to stage *Miss Julie* there. She completed rehearsals for *Medea*, flew to Copenhagen, cast *Miss Julie*, started rehearsals, then returned to NYC the day *Medea* was premiered, took her well-earned curtain call after a most enthusiastically received performance, and flew back to Copenhagen the next day to continue her work there.

Birgit Cullberg is not a person who is satisfied to rest on her laurels. She realizes that a ballet always carries the name of its choreographer with it, and she conscientiously strives to supervise rehearsals and revitalize her works by being in the right place at the right time. Last May she went to Copenhagen to supervise rehearsals of *Miss Julie*, *Moon Reindeer*, and also to stage *Medea* for the Danish Music and Dance Festival. Recently, she spent considerable time in NYC staging her newest work, *Lady from the Sea*, for American Ballet Theatre.

This new work is based on the play by Henrik Ibsen to the music of Knudaage Riisager, her *Moon Reindeer* composer. While in New York, she spent as much time rehearsing her new work as a busy company repertoire rehearsal schedule would permit. Fortunately, she had rehearsed two casts, for a foot injury caused Erik Bruhn to be replaced at the very last moment by Royes Fernandez for the work's world premiere. She lent a helping hand at New York City Ballet's rehearsals of *Medea*, rehearsed French ballerina Claude Bessy for the lead in *Miss Julie* for the ABT season, and spent whatever time she could possibly manage theatre-going, ballet-going, shopping and sightseeing. She also managed to spend considerable time working with Maria Tallchief, who expressed interest in learning the leading role of *Lady from the Sea* so that she could dance it abroad with Ballet Theatre this summer.

Cullberg returned to Stockholm at the end of April, anxious for a reunion with her family. Her twins are now ballet students, and their mother joins them for her usual three classes per week at Mme Karina's. Her older son has recently indicated a preference for horseback riding.

Soon she must stage *Lady from the Sea* for the Bergen (Norway) Festival, rehearse *Miss Julie* and *Moon Reindeer* for the 1960 Danish Music and Dance Festival, and then go to Brussels in June to teach the role of Miss Julie to Toni Lander, who will join ABT for its extensive European tour. Miss Lander will continue in this role after Claude Bessy returns to Paris and a possible production there of *Lady from the Sea*.

Two other Cullberg works need mentioning, for they, too, have had their measure of success. In 1957, she staged the dances for a production of *Midsummer Night's Dream* at the Royal Theatre in Oslo, Norway, and for the Finnish Ballet's U.S. tour in the fall of 1959, she choreographed *Odysseus*.

And now what? When things have calmed down a bit, and she is able to sit still for a while and set her choreographic apparatus going on a new work, she would like to do a comedy ballet.

The results will be eagerly awaited by a dance world which values the rare treasure of a choreographer whose works not only achieve success in their original premieres, but can be transported from company to company, from dancer to dancer, and country to country. And a comedy ballet from one whose previous emphasis has been on dramatic works would certainly establish her as a choreographer of range as well as talent.

However, we must be patient. Come next fall, Birgit Cullberg will be busily engaged directing two and possibly three plays at a new repertory theatre being built in Stockholm. What new ideas and inspirations will emerge as a result of this affiliation with the living drama? We wait.

THE END

OUTSTANDING YOUNG DANCERS

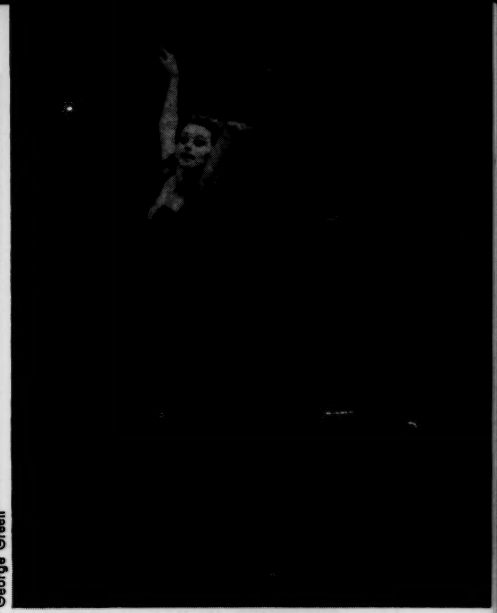
Of Spanish gypsy ancestry, Leona Maluba, 14, a student at the Odrena Otaro Miami (Fla.) Conservatory, recently performed in a local prod. of "Carmen."

Below:
Peter and Michael O'Crotty (now 13 and 11) were on Dance Magazine's Aug. '57 cover. They continue ballet study, also recently placed 2nd and 3rd in a rodeo pistol shoot. Here they examine our cover photo of them as reprinted in "Mijn Balletboek" (J. H. Gottmer, Holland). This summer the boys and their mother will study the dances of the Havasupai Indians at the bottom of the Grand Canyon.

Right:
Lynn Fields, 15, trained by the DeRae School, Los Angeles, is seen here in "Valse" on Wilson Morelli's Ballet '60 program. Lynn has also twice appeared in NYC Ballet's "Nutcracker" at the Greek Theatre.

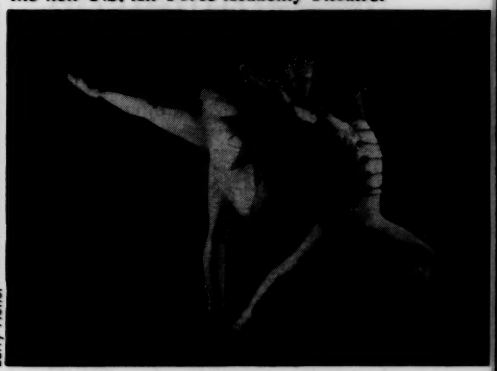
Wayne Blatt and Ann Marie Welsh in "Walpurgisnacht" at a combined perf. of the Liana Haeusler Ballet and the Genesee Symphony in Batavia, N. Y.

Right:
Leslie Gearhardt, student of Mme Tatiana Jedenoff's Academy de Ballet of Triangle, Va., looks beautifully at home in Washington's Siamese Embassy. Preobrajenska-trained, Mme Jedenoff instructs 3,000 students weekly in her 9 studios in the Washington-Virginia area.

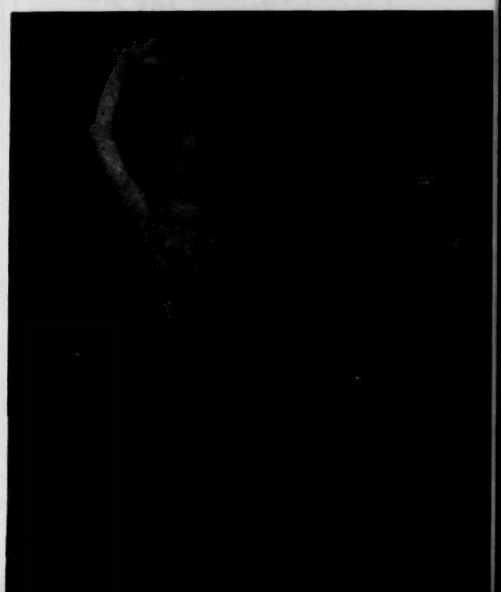


George Green

Cynthia Lamb and Jerry Blanton as the Sugar Plum Fairy and Cavalier in the Colorado College Dance Theatre's full-length "Nutcracker" earlier this year at the new U.S. Air Force Academy Theatre.



Larry Heller



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AWARDS PARTY *(Cont'd from Page 33)* is a professor at Barnard College, a musicologist, the author of several books, including a history of the literature of Christian humanism, and the forthcoming *The Arts in America*."

Barry Ulanov:

". . . It is not always an agreeable task to describe a musician or a dancer. Words seem to intrude, to go too far, or not to go far enough. Besides, as we all know, musicians and painters—and dancers particularly — deliberately reject words. The language of a dancer is sound and motion, and sound and motion ordered very differently from words. But there is a particular joy in talking about the work of George Balanchine. The names of his works, just the names, bring back sounds and motions, bring them back boldly, and with them the whole curious confounding and endlessly diverting achievement. For

Barry Ulanov

example, in 1942, the stately procession of Ringling circus elephants around circus rings to Stravinsky's slightly sour version of Shubert, in which every blubbery bumble of the beasts was planned by Ballessly obscure suddenly clear and obvious; or music hopelessly clear, terribly obvi- with their hands and feet and almost everything in between that they had never believed could be done. Or, during almost three decades in the U.S., the astonishing investigations of Balanchine with the human body—or many human bodies—of the music of Stravinsky, of Bizet, of Bach, of Hindemith, of Tchaikovsky, of Webern, of Mendelssohn and Handel. Investigations that often made music endanchine. Or the somewhat less majestic careenings of Hollywood and Broadway chorus girls, startled to find themselves doing things, at Balanchine's bidding, ous, suddenly rich and full and significant.

"There is no program for the life and works of Balanchine. All of his works together do not tell a story, any more than one work of his tells a story really, because Balanchine is not a story teller.

"'How,' he asks, 'can one express human relationships in the ballet? Even basic, very simple relationships—mother-son, for example. Can I have little ballerina pick up big ballerino and cradle him in her arms?' he asks. 'No,' he answers. Yet what a very fine story teller he can be himself. I've seen him mime in a game of charades the old, rusty horse of Don Quixote with one motion of the head, a stamp of the feet, a few gestures with his hands. And what he can do with his own head and hands and feet he can generally get others, or at least one other, to do, and do very well indeed. But story-telling is not Balanchine's intention. . . .

"What moves me more than anything else about his work is that, in a time when so many are so timid about human resources, George Balanchine should express such confidence in the ability of the human body. . . . He expresses that confidence not in words, of course, but in the dance. Expresses it, justifies it, and reminds us that along with all the delights of the dance, that art offers a very special kind of wisdom."

Lydia Joel:

"It is my rather incredible pleasure to introduce a gentleman who is practically a myth, known and adored in the nearest and farthest corners of the world.

"Rod Alexander and his company spent five months in the Near and Far East earlier this year, sent over by our State Department. They presented a program of Americana that started with minstrel shows and concluded with rock 'n' roll. A section was devoted to Rod's impressions of this certain gentleman's work. According to our diplomats, the entire program delighted the audiences, but several members of the company have told me that when Mr. Alexander took his top hat in hand and did something that the audiences in, let us say, the remote city of Nagpur, India, recognized as Fred Astaire, the roofs were raised with excitement. This was part of their lives.

"But it's not just the mass public, it's the dancers, too, who feel this way. George Balanchine has publicly said that Fred Astaire is his favorite dancer. Melissa Hayden told me yesterday, 'He's always been my idol.' And, if we scratch

all the male dancers here today, I dare say that nine out of ten will tell us that they started to dance because they were inspired by Mr. Astaire.

"It is really extraordinary that this man, unlike anyone else I've ever heard of, is loved by *everybody*.

"There is someone here who is much more of a specialist on the subject than I. She claims that she's taught Fred Astaire everything he knows. At the age of 7 she was the leading dancer in a presentation in which he, age 6, assisted her. They performed together for many years. She was the toast of Broadway, of London, and of Harvard. And she's as charming, irrepressible and irresistible today as she was then."

Adele Astaire:

"After that build-up I don't really know what to say. But I'm very grateful to present little Fred with his Award.

Adelle Astaire

My little brother. . . . Before I do, though, I want to remind Ted Shawn of something. Do you remember the time you were playing in Washington at the Keith Theatre, and Ruth St. Denis, Ted Shawn and their Denishawn Dancers were the stars of the show, and little Freddie and little Delly opened the show—as usual? We always opened the shows—always.

"Well, anyway, that darling Ruth St. Denis asked us to come and see her after the Saturday matinee. You know you got paid on Saturday in vaudeville, after the matinee. So we went around and knocked on her door, and she said 'come in.' She didn't turn around, and we came in, and there she was counting her money. We never saw so many bills—you see, they didn't give checks in those days, they just paid you. Well, that was the way life was. I remember it well, and how exotic and grand you both were to us.

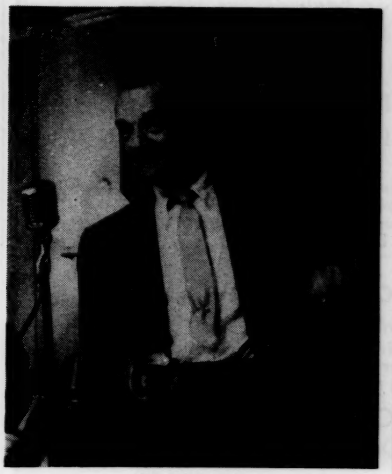
"Now back to the Award. Well, this is to little Fred Astaire, my darling brother, *whose genuineness* . . . now wait, you see I'm not awfully good at big words . . . *whose genuineness and uncompromising craftsmanship throughout a brilliant career have brought a special stature to the style and taste of American dance entertainment.*"

Fred Astaire:

"Thank you ever so much, darling. I have a sneaking suspicion that you did not write that speech. But anyway you did it beautifully—I think you're a smash, an absolute sensation, and thank you very much. This makes it all the better to receive such a nice thing. . . .

"I'm grateful for this honor and for meeting all these people at this really very distinguished gathering. It's a little embarrassing to just sit here while someone is paying you great compliments. I get sort of, you know—aw shucks, gee whiz, thanks a lot. But it's thrilling, too, and I appreciate it.

"As for my little sister, as a matter of fact it's true, she did teach me everything I know—well, not everything. She would have taught me a lot more if I could only



Fred Astaire

have gotten her to rehearsals once in a while! She hated to rehearse. She just wanted to perform. . . .

"I don't think any one of us in this business ever aims at winning, or even expects to win, an award. You do a job. You beat your brains out trying—or your feet, or whatever, or maybe the floor. But when an award like this comes, as this has come to me, it's really nice, it's absolutely great to get it . . . Thank you very, very much." *THE END*

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DUPRE *(Cont'd from Page 42)*

with less elevation than his successors, Gaetan and Auguste Vestris, gave them. Cahusac, writing after Dupré's retirement, declared that no man ever had a finer physique, danced with more elegance, or assumed classic ballet positions with greater nobility and ease.

The mask was still in general use among male dancers at the Paris Opera throughout Dupré's career. If he had any outstanding ability as a dance-actor, which is doubtful, the mask would have hidden his feature from the audience anyway.

In 1739, on the death of Blondy, Dupré was appointed *maître de ballet* of the Paris Opera, for which he staged many ballet divertissements. Carlo Blasis has revealed one of the methods by which Dupré trained himself to be a choreographer. Writing in 1820, in his *Traité Elémentaire, Théorique et Pratique de la Danse*, he said: "To hasten their progress in dance composition, why do not our young dancers follow the example of Dupré? This artist used to improvise to unfamiliar music, in order to develop his imagination in inventing steps and *enchaînements*, and to accustom his ear to grasp promptly the rhythm and phrasing of the music. . ." Blasis also deplored the fact that although character and comedy dancing had advanced, the *genre serieux*, or classic style, had declined since the days of Dupré and the elder Vestris.

Louis Dupré also staged dance for the Opéra Comique at the Foire Saint-Laurent, and in this capacity, in the summer of 1743, he gave the sixteen-year-old Jean Georges Noverre his first professional job.

According to Noverre, Dupré was outwardly cold and phlegmatic, but was passionately fond of hunting, women, and flowers. Noverre, coming for a lesson, often found him in a bad humor, so he frequently tried to soften his temper by bringing him a bouquet. He also entertained Dupré by dancing a rondo taught him by Marcel, under rather unusual circumstances.

Noverre had called on Marcel and found him completely incapacitated by gout. Noverre, determined to have a lesson anyway, asked the old man to indicate the movements with his fingers. In this way Noverre learned a rondo in the ancient style, which he promptly showed to Dupré. Thereafter, whenever Dupré was grouchy, Noverre would restore his good humor by dancing Marcel's old-fashioned rondo.

For many years Dupré headed the school of dancing at the Paris Opera, and there he formed such distinguished dancers as Maximilian Gardel and Gaetan Vestris. One of his favorite pupils was Marianne

Cochois, later a rival of Barberina Campanini at the court of Frederick the Great. When he first saw her dance, he claimed that in six months he could make her the finest dancer who had ever appeared at the Opera. Perhaps he might have succeeded (in years, if not months) if she had not deserted Paris for Berlin.

Touchard-Lafosse, writing about a century later, claimed that it was Dupré who first established the teaching of ballet as a real art, thanks to his precise understanding of ballet technique, and his unique ability to demonstrate each step and movement with exquisite perfection. Touchard-Lafosse also said that the divertissements staged by Dupré, which (although they employed characters from Greek mythology) were usually plotless and more or less "abstract" in design, contained more poetry than the forced efforts of many pretentious writers who claimed to be poets.

Dupré also taught social dances (the *minuet* was then much in favor) to members of the nobility; and one of his aristocratic pupils, M. de Courtanvaux, became so proficient an amateur ballet dancer that he was able to win the favor of King Louis XV, as *premier danseur* of his private theatre at Versailles.

Dupré danced with undiminished success until he was over fifty. In 1751 he was granted an annual pension of 1,500 Livres, which continued until his death in December, 1774. He remained an active member of the exclusive and influential Académie Royale de Danse, which admitted only thirteen members (including also the lesser Dupré, Jean-Denis).

At Fontainebleau, in November 1752, Dupré danced a minuet with Marie Sallé in a private performance of *l'Inconnu*, before the Court. This was probably his farewell performance. Dufort de Cheverny, who attended it, called him "majestic" but "lacking in strength." On the other hand, Giovanni Gallini, a Paris Opera dancer who became an important theatre manager in London, wrote of his last performance: "I have myself seen the celebrated Dupré, at near the age of sixty, dance at Paris with all the agility and sprightliness of youth, and with such a power of pleasing as if the graces in him had braved superannuation."

Jacques Casanova, who saw him dance in *Les Fêtes Venitiennes* in 1750, has left the most famous (and perhaps the most vivid) description of Dupré:

"The action depicted a day during the carnival, a time when the Venetians are accustomed to promenading, masked, in St. Mark's square . . . The costumes were bizarre and inaccurate, but the whole scene was amusing. It made me laugh, and indeed for a Venetian it was very funny to see the Doge and twelve counsellors, all in exotic costumes, come out of the wings and begin to dance a *passacaille*. Suddenly I heard everyone clapping at the appearance of a tall, fine-looking masked dancer, wearing an enormous black wig which reached half-way to his waist, and dressed in a costume, open in front, which fell to his heels. Patu *(this was the friend with whom Casanova had attended the performance)* told me, with a sort of veneration: 'It is the inimitable Dupré.' I had heard of him, and watched attentively.

"I see a handsome figure advancing with measured steps; reaching the front of the stage, he moves his feet with lightness and precision, extending and withdrawing them, does some little steps, a few *battements* at the calf, a *pirouette*, and then disappears like a zephyr. The whole thing had not lasted half a minute. Applause and bravos broke out from every part of the house; I was astonished, and asked my friend the reason.

" 'They applaud the grace of Dupré, and the divine harmony of his movements. He is sixty years old, and those who saw him forty years ago find him still the same.'

" 'What? He has never danced differently?'

" 'He could not have danced better, for what you have seen him do is perfect, and what is beyond perfection?'

" 'Nothing; at least, unless perfection is relative.'

" 'Here it is absolute. Dupré has always done the same thing, and each day we believe we are seeing it for the first time. Such is the power of the beautiful and the good, the sublime and the true, which penetrates the soul. This dance is a harmony; it is the real dance, of which you in Italy have no idea.'

"At the end of the second act, there was Dupré again, his face covered by a mask, dancing to different music, but to my eyes, doing the same thing. He came forward to the very front of the stage, then stopped for a moment in a perfectly designed position. Patu wanted me to admire him; I obliged. Suddenly I heard a hundred voices from the audience, saying: *"Ah, mon Dieu! mon Dieu! Il se développe, il se développe!"* Actually, his seemed an elastic body which, when he did a *développé*, became taller. I made Patu happy by telling him that it was true that Dupré had perfect grace." *THE END*

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BALLET THEATRE *(Cont'd from Page 45)*

The others walked slowly on—still in silence. It was as though some omnipotent chess player were calmly arranging his men on the board.

Mr. Douglas wistfully lifted his arms forward and outward. The dancers regrouped. And after the peeling of a bell, there was a lovely solo for Tommy Rall—a clean, quick, joyous utterance ending with the dancers leaping out of sight.

Ady Addor made a slow, reaching gesture. Royes Fernandez joined her in a gentle dance, then left her alone, seated on the floor. Glen Tetley bounded on for jazzy jumps and playful entrechats. He scooped off, leaving Nora Kaye, one arm folded over her head and the other before her pelvis. Scott Douglas, behind her, embraced her formally. There was a certain sadness in their dance but little relationship between them. He carried her off seated on his shoulder.

And it was at this point that the choreographer lost track of what he had set out to say. Suddenly two men tugged at Nora Kaye; groups of dancers undulated their hips; and *Interplay* took over.

In *Dialogues*, and in several other works, it was gratifying to see how much Scott Douglas has grown. His *Nutcracker Pas de Deux* was distinguished for the purity of its attitude turns, and everything he did showed a new firmness of attack.

But the performing triumph of the season was Erik Bruhn's. In both of the Cullberg ballets, and especially in *Miss Julie*, the well-bred danseur noble suddenly turned into a whiplash. Mockery, irony, suppressed wrath, all colored his portrayal. Yet Mr. Bruhn's remarkable technical control was not obscured by the new emotional freedom. Instead, it was sharpened and directed to a more probing purpose.

As Miss Julie, Claude Bessy had an impatient power, a sureness of her station, that made her downfall and self-destruction credible. And she and Mr. Bruhn were dramatically so complementary that they almost succeeded in rescuing the thinly choreographed final scene. Also effective was Ivan Allen as Miss Julie's rejected—and rejecting—suitor.

In surveying the season as a whole, we found it illuminating to place the opening and closing programs side by side. If only they had been reversed. Then the opening night might have been auspicious, rather than a fiasco.

Opening night began with William Dollar's *Chopin Concerto*. Never a strong work, it was on this occasion totally dependent upon its soloists. (As in most of the other major works, the corps was technically but not stylistically prepared). And of the soloists, only Ruth Ann Koesun retained the necessary lyric dimension.

The tepid *Chopin Concerto* was followed by *Pillar of Fire*, in which Nora Kaye had the only vestige of authenticity.

Maria Karnilova, Agnes de Mille and Lucia Chase in "Judgment of Paris."

This is a ballet that cannot be simply assembled. Like most mood-works, it must be painstakingly burnished and polished.

The trivial *Pas et Lignes* followed, and the program finished with *Bluebeard*. Never a first-rate Fokine work, it depends entirely upon a sort of Frenchy naughtiness and upon a Bluebeard with the outrageous narcissism of a Dolin. On this occasion it resembled a senior prom.

The closing night began with Balanchine's *Theme and Variations*. This ballet is a rich combination of strength and tenderness and brio. It should have inaugurated the season, for it presents the company in its uniquely personal dimension of warmth—a dimension it still manages at least in part to maintain.

The dramatic opus was *Fall River Legend*. Less subtle than *Pillar of Fire*, it would more easily have been readied for the opening. And the *Nutcracker Pas de Deux* which followed is in every respect more worthwhile than *Pas et Lignes*. The final program concluded with *Lady from the Sea*, which, despite its limitations, has unity of style and seemed to have had more concentrated rehearsal than most of the repertory offerings.

All of which reflects in microcosm the basic and oft-repeated problem of the American Ballet Theatre. The resources are there—the choreography, the choreographers, the dancers, the regisseur (Dimitri Romanoff) and the ballet master (Fernand Nault). But in a company that lacks realistic day-to-day planning, how can one expect the goal—and the carefully wrought dreams — of twenty years ago to be retained and consistently developed?

THE END

CULVER *(Cont'd from Page 53)*

this June. Immediately the cry went up, "How can we do a musical? Where are we going to get the dancers?" The call went out for auditions—men's singing and dancing choruses. Half a hundred singers auditioned, only a handful of boys expressed an interest in dance. But the show was cast on the basis of everybody who is cast will act, sing, AND dance."

Virginia Bays, wife of an Academy administrative staff member, and an experienced dancer and dance teacher, was called in to choreograph and train the dancing chorus. Technique classes were organized and rehearsals began. When the boys weren't on stage rehearsing, they were in the studio below stage limbering up, practicing leaps, learning a few simple steps, discovering the trickiness of the "lift." Twenty-four girls had been recruited from towns within a radius of 15 miles, many of whom had had some training in dance, and seven of the nine Culver faculty daughters agreed to participate. Thus the theatre had an absolute monopoly on young ladies in the area, and "as the girls go" so do the boys.

The master class was scheduled for March 20, to be held in the gymnasium. The boys in the chorus were urged to attend. When Nagrin arrived at the gym he was greeted by a dozen smiling young ladies and twenty skeptical and apprehensive boys. Several more had drifted in "just to watch." Among those willing to give it a try were a couple of wrestlers, a football line-backer, a basketball player, two trackmen, and a brace of polo players. Nagrin took one look at the assorted postures, calculated his problem, clapped his hands once, and went to work. He used images of familiar objects—"Why does a horse paw the ground? To get a firm grip, a more secure stance. His feet do not point in, they turn out slightly." "You trackmen will get greater height and distance if you perfect your form."

An hour and a half later, when Nagrin had completed his lesson, the boys were limp but cheerful. One three-letter man was heard to whistle under his breath, "This is tougher than any varsity sport I've ever played."

Boys in the dancing chorus are now looking forward to their technique classes with Mrs. Bays. They are ready to perform four dance numbers in *Oklahoma!* Several more are on the waiting list as cast replacements. It would seem that dance now has a foothold at Culver.

THE END

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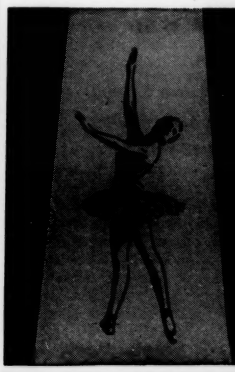

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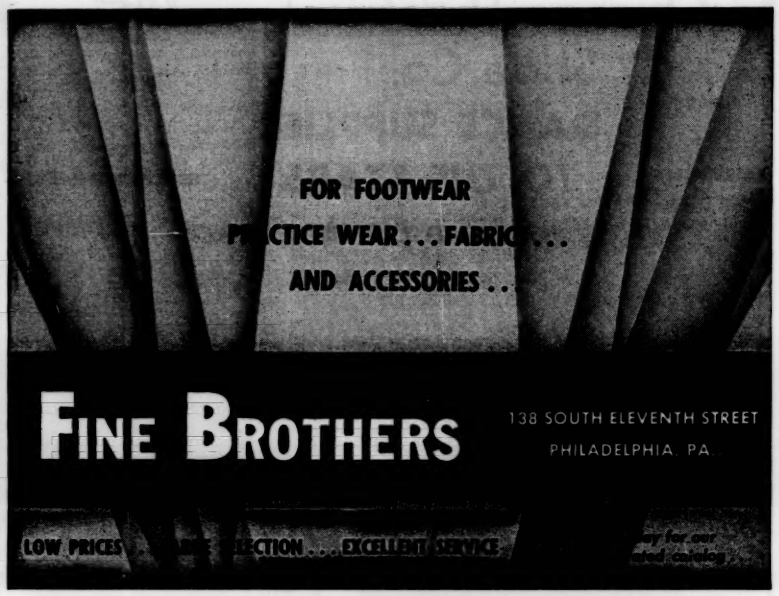

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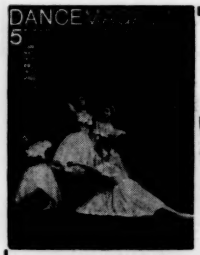

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GUIDE TO DANCE RECORDS: Part III

BY ROSALYN KROKOVER

(Continued from May issue)

Ruses d'Amour. Glazounov, Alexander (1865-1936). **Faier,** Bolshoi Theatre Orchestra (Valses de Concert), Colosseum 165.
Sacre du Printemps. Stravinsky, Igor (1882-). **Ansermet,** L'Orchestre de la Suisse Romande, London LL-1730 (*6031). **Bernstein,** New York Philharmonic, Columbia ML-2277 (*MS-6010). **Monteux,** Paris Conservatory Orchestra, Victor LM-2085 (*LSC-2085). **Ormandy,** Philadelphia Orchestra (Petrouchka), Columbia ML-5030. **Fricsay,** RIAS Symphony Orchestra, Decca 9781. **Dorati,** Minneapolis Symphony Orchestra, Mercury 50030. **Horenstein,** Southwest German Radio Symphony Orchestra (Firebird), Vox 10430. **Markevitch,** Philharmonia Orchestra, Angel 35549. **Stravinsky,** New York Philharmonic (Firebird), Columbia ML-4882. **Steinberg,** Pittsburgh Symphony Orchestra, Capitol P-8254.
St. Francis (Nobilissima Visione). Hindemith, Paul (1895-). **Hindemith,** Berlin Philharmonic (Clarinet Concerto), Angel 35490. **Klemperer,** Philharmonia Orchestra (Brahms: Variations on a Theme by Haydn), Angel 35221.
Salade (Carnaval d'Aix for Piano and Orchestra). Milhaud, Darius (1892-). **Johannesen, Tzipine,** Philharmonia Orchestra (Saint-Saens: Piano Concerto No. 4). Capitol G-7151.
Scenes de Ballet. Glazounov, Alexander (1865-1936). **Gauk,** Bolshoi Symphony (Valses de Concert), Period 596.
Scheherazade. Rimsky-Korsakov, Nikolai (1844-1908). **Ansermet,** Paris Conservatory Orchestra, London LL-1162 (*6018). **Beecham,** Royal Philharmonic Orchestra, Angel 35505 (*S-35505). **Bernstein,** New York Philharmonic, Columbia ML-5387 (*MS-6069). **Dorati,** Minneapolis Symphony, Mercury 50009 (*90195). **Monteux,** London Symphony, Victor LM-2208 (*LSC-2208). **Rossi,** Vienna State Opera Orchestra, Vanguard 103 (*103-SD). **Scherchen,** Vienna State Opera Orchestra, Westminster 18660 (*14003).
Schlagobers. Strauss, Richard (1864-1949). **Kloss,** Frankenland State Symphony Orchestra, 2-Lyrichord 41.
Scotch Symphony (Symphony No. 3 in A minor: 2nd, 3rd, 4th movements). Mendelssohn, Felix (1809-1847). **Kletzki,** Israel Philharmonic (Overtures), Angel 35183. **Mitropoulos,** New York Philharmonic (Symphony No. 5), Columbia ML-4864. **Dorati,** London Symphony (Overtures), Mercury 50123.
Seasons. Glazounov, Alexander (1865-1936). Désormière, French Symphony Orchestra, Capitol P-8157. **Wolff,** Paris Conservatory Orchestra, London LL-1504.
Semaine du Petit Elfe Ferme l'Oeil. Schmitt, Florent (1870-1958). Robert and Gaby Casadesus, Columbia ML-5259.
Seraphic Dialogue (Triumph of St. Joan Symphony). Dello Joio, Norman (1913-). **Whitney,** Louisville Orchestra (Villa-Lobos: Origin of the Amazon River), Columbia ML-4615.
Serenade (Serenade for Strings in C major). Tchaikovsky, Peter Ilich (1840-1893). **Munch,** Boston Symphony Orchestra (Elgar: Introduction and Allegro for Strings), Victor LM-2105 (*LSC-2105). **Solti,** Israel Philharmonic (Mozart: Eine kleine Nachtmusik), *London 6066. **Dorati,** Hungarica Philharmonica (Arensky: Variations on a Theme by Tchaikovsky), Mercury 50200 (*90200). **Fricsay,** RIAS Symphony Or-

chestra (Prokofiev: Classical Symphony), Decca 9737. **André,** Belgian National Radio Symphony (Nutcracker Suite), Telefunken 8001 (*18001). **Seven Beauties.** Karayev, Kara (1918-). **Gri-turov,** Maly Theatre Orchestra, Westminster 18145.

Seven Deadly Sins. Weill, Kurt (1900-1950). **Lenya, Bruckner-Ruggerberg,** Male Quartet and Orchestra, Columbia KL-5175.

Sleeping Beauty (complete). Tchaikovsky, Peter, Illich (1840-1893). **Ansermet,** L'Orchestre de la Suisse Romande, *3-London 2304. **Dorati,** Minneapolis Symphony Orchestra, 3-Mercury OL3-103. **Fistoulari,** Paris Conservatory Orchestra, 2-London LL-636/7. **Irving,** Royal Opera Orchestra, 2-Victor LM-6034. **Weldon,** Philharmonia Orch., 2-Angel 3579-B (*3579-B).

Sleeping Beauty (excerpts). **Monteux,** London Symphony Orchestra, Victor LM-2177 (LSC-2177). **Levine,** Ballet Theatre Orchestra, Capitol P-8449 (*SP-8449). **Désormière,** Paris Conservatory Orchestra (Ippolitov-Ivanov: Caucasian Sketches), London LL-440. **Ormandy,** Philadelphia Orchestra (Nutcracker Suite), Columbia ML-4729. **Rosenthal,** Paris Opera Orchestra, Capitol P-18005. **Van Otterloo,** Vienna Symphony Orchestra (Nutcracker Suite), Epic LC-3078. **Von Karajan,** Philharmonia Orchestra (Swan Lake excerpts), Angel 35006.

Source (Suite). Delibes, Léo (1836-1891). **Maag,** Paris Conservatory Orchestra (Chopin: Les Sylphides), London 3015 (*6026).

Souvenir de Monte Carlo. Duke, Vernon (1903-). **Surinach,** MGM Orchestra (Cobert: Mediterranean Suite). MGM E-3497.

Souvenirs (Ballet Suite). Barber, Samuel (1910-). **Kurtz,** Philharmonia Orchestra (Shostakovich: Age of Gold Ballet Suite), Capitol G-7146.

Spartacus (Ballet Suite). Khachaturian, Aram (1903-). **Gauk,** USSR State Radio Orchestra. Monitor 2025.

Spectre de la Rose (Invitation to the Dance). Weber, Carl Maria von (1786-1826). **Paray,** Detroit Symphony Orchestra (Liszt: Mephisto Waltz; Rossini: William Tell Overture; Saint-Saens: Dance Macabre), Mercury 50203 (*90203). **Golschmann,** St. Louis Symphony Orchestra (Delibes: Coppélia; Sylvia; Easdale: Red Shoes Ballet), Columbia ML-5254 (*MS-6028). **Markevitch,** Philharmonia Orchestra (Satie: Parade; Debussy, Prélude à l'après-midi d'un faune; Ravel: Daphnis and Chloe No. 2), Angel 35151. **Toscanini,** NBC Symphony Orchestra (Dukas: Sorcerer's Apprentice; Liadov: Kikimora; Saint-Saens: Danse Macabre; Smetana: Moldau), Victor LM-2056. **Rignold,** Royal Opera Orchestra (Delibes: Sylvia Suite; Ponchielli: Dance of the Hours), Decca 9549. **Ormandy,** Philadelphia Orchestra (Berlioz: Damnation of Faust; Liszt: Mephisto Waltz; Smetana: Moldau), Columbia ML-5261.

Spider's Feast. Roussel, Albert (1869-1937). **Paray,** Detroit Symphony Orchestra (Dukas: Sorcerer's Apprentice; Fauré: Pelléas et Mélisande), Mercury 50035. **Martinon,** Lamoureux Orchestra (Debussy: Prélude à l'après-midi d'un faune; Dukas: Sorcerer's Apprentice; Fauré: Pavane; Honegger: Pastorale), Epic LC-3058.

Stars and Stripes (Ballet Suite). Kay, Hershy (1919-). **Fiedler,** Boston Pops (Gottschalk: Cakewalk), Victor LM-2240 (*LSC-2240). **Irving,** New York City Ballet Orchestra (Western Symphony), Kapp 9036 (*9036-S).

The Still Point (String Quartet in G minor — first three movements). Debussy, Claude (1862-1918). **Budapest String Quartet** (Ravel: String Quartet in F major), Columbia ML-5245 (*MS-6015). **Paganini Quartet** (Ravel: String Quartet in F major), Kapp 9038 (*9038-S).

Stone Flower (Ballet excerpts). Prokofiev, Serge (1891-1953). Samosud, Bolshoi Symphony Orchestra (Glière: Concerto for Horn and Orchestra), Classic 6.

The Surprise Box. Villa-Lobos, Heiter (1887-1959). **Castro,** Rome Symphony Orchestra (Falla: Homage). Victor LM-2143.

Swan Lake (complete). Tchaikovsky, Peter Ilich (1840-1893). **Dorati,** Minneapolis Symphony Orchestra, 3-Mercury OL 3-102. **Ansermet,** L'Orchestre de la Suisse Romande, *2-London 2204. **Fistoulari,** London Symphony Orchestra, 2-London LL 565/6.

Swan Lake (excerpts). **Ansermet,** L'Orchestre de la Suisse Romande, *London 6127. **Abravanel,** Utah Symphony Orchestra, Westminster 1885 (*14064). **Désormière,** French Symphony Orchestra, Capitol P-8142. **Kurtz,** Philharmonia Orchestra, Capitol G-7188 (*SG-7188). **Levine Ballet Theatre Orchestra,** Capitol P-8471 (*SP-8471). **Sawallisah,** Philharmonia Orchestra (Nutcracker Suite), Angel 35644 (*S-35644). **Swan Lake** (Black Swan Scene). **Dorati,** Minneapolis Symphony Orchestra (Aurora's Wedding), Mercury 50118.

Les Sylphides. Chopin, Frederic (1810-1849). **Irving,** Philharmonia Orchestra (Schumann: Carnaval), Capitol G-7206 (*SG-7206). **Kurtz,** Columbia Symphony Orchestra (Offenbach: Gaité Parisienne), Harmony 7068. **Ormandy,** Philadelphia Orchestra (Offenbach: Gaité Parisienne), Columbia CL-741. **Markevitch,** Philharmonia Orchestra (Tchaikovsky: Swan Lake excerpts; Scarlatti: Good Humored Ladies Ballet Suite; Falla: Dances from Three Cornered Hat), Angel 35152. **Désormière,** Paris Conservatory Orchestra (Ibert: Divertissement), Richmond 19028. **Fiedler,** Boston Pops (Strauss, J.: Graduation Ball), Victor LM-1919. **Maag,** Paris Conservatory Orchestra (Delibes: Source), London 3015 (*6026).

Sylvia (complete). Delibes, Léo (1836-1891). **Fistoulari,** London Symphony Orchestra, 2-Mercury OL 2-106 (*9006).

Sylvia (Suite). **Monteux,** Boston Symphony (Coppélia), Victor LM-1913. **Goehr,** Paris Conservatory Orchestra (Coppélia), Harmony 7218 (*11020). **Rignold,** Royal Opera Orchestra (Weber: Invitation to the Dance; Ponchielli: Dance of the Hours), Decca 9549. **Désormière,** Paris Conservatory Orchestra (Coppélia), Richmond 19045. **André,** Belgian National Radio Symphony (Coppélia), *Telefunken 18066. **Cluytens,** Paris Opera Orchestra (Coppélia), Angel 35416. **Golschmann,** St. Louis Symphony (Coppélia; Easdale: Red Shoes; Weber: Invitation to the Dance), Columbia ML-5254 (*MS-6028).

Symphony in C. Bizet, Georges (1838-1875). **Irving,** New York City Ballet Orchestra (Gounod: Symphony No. 1), Kapp 9039 (*9039-S). **Ansermet,** L'Orchestre de la Suisse Romande (Patrie Overture), London LL-1186. **Cluytens,** National French Orchestra (Patrie Overture), Angel 35119. **Ormandy,** Philadelphia Orchestra (Prokofiev: Classical Symphony; Weinberger: Schwanda Polka and Fugue), Columbia ML-5289. **Lehmann,** Bamberg Symphony Orchestra (Stravinsky: Pulcinella), Decca 9901.

Symphonie Concertante (Sinfonia Concertante in E flat major for Violin and Viola). Mozart, Wolfgang Amadeus (1756-1791). **Heifetz, Primrose, Solomon,** RCA Victor Orchestra (Benjamin: Romantic Fantasy for Violin and Viola), Victor LM-2149. **Stern, Primrose, Casals,** Perpignan Festival Orchestra, Columbia ML-4564. **Joseph and Lillian Fuchs,** Zimbler Sinfonietta, Decca 9596. **De Klijn, Godwin, Paumgartner,** Vienna Symphony, Epic LC-3197.

Theme and Variations (Theme and Variations from Suite No. 3). Tchaikovsky, Ilich (1840-1893). **Sargent,** Philharmonia Orchestra (Dvorak: Symphonic Variations). Capitol G-7131.

Three Cornered Hat (complete). Falla, Manuel de (1876-1946). **Danco, Ansermet,** L'Orchestre de la Suisse Romande, London LL-598. **Langa, Arambarri,** Madrid Concert Orchestra, Columbia ML-5358. **Ribo, Toldra,** National Radio Orchestra of France, Angel 35553.

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RECORDS *(Cont'd from Page 67)*

Three Cornered Hat (Dances). **Argenta,** National Spanish Orchestra (Turina: Sevillana), London LL-1688 (*6050). **Reiner,** Chicago Symphony Orchestra (Granados: Goyescas Intermezzo; Albeniz: Iberia; Navarra), Victor LM-2230 (*LSC-2230). **Markevitch,** Philharmonia Orchestra (Dukas: Sorcerer's Apprentice; Prokofiev: Classical Symphony; Ravel: La Valse), Angel 35008. **Mitropoulos,** New York Philharmonic (Nights in the Gardens of Spain; Vida Breve), Columbia ML-5172. **Markevitch,** Philharmonia Orchestra (Chopin: Les Sylphides; Tchaikovsky: Swan Lake excerpts; Scarlatti: Good Humored Ladies), Angel 35152. **Wolff,** Paris Conservatory Orchestra (Ravel: Alborada; Bolero; Weber: Invitation to the Dance), *London 6077.

Three Virgins and a Devil (Ancient Airs and Dances). Respighi, Ottorino (1879-1936). **Dorati,** Hungarica Philharmonica. Mercury 50199 (*90199). **Ferrara,** Rome Symphony (Suites 1, 2, 3), Victor LM-2179.

Till Eulenspiegel's Merry Pranks. Strauss, Richard (1864-1949). **Reiner,** Vienna Philharmonic (Death and Transfiguration), Victor LM-2077 (*LSC-2077) **Szell,** Cleveland Orchestra (Death and Transfiguration; Don Quixote), Epic LC-3439 (BC-1011). **Dorati,** Minneapolis Symphony Orchestra (Rosenkavalier excerpts), Mercury 50099 (*90099). **Kempe,** Berlin Philharmonic (Don Quixote), Capitol G-7190 (*SG-7190).

Tragedie de Salome. Schmitt, Florent (1870-1958). **Paray,** Detroit Symphony Orchestra (Lalo: Namouna; Strauss, R.: Salome Dance), Mercury 50177 (*90177).

Uirapuru. Villa-Lobos, Heitor (1887-1959). **Stokowski,** New York Stadium Symphony (Bachianas No. 1; Prokofiev: Cinderella Suite), Everest 6016 (*3016).

Undertow. Schuman, William (1910-). **Levine,** Ballet Theatre Orchestra (Copland: Billy the Kid), Capitol P-8238.

Undine and Zar und Zimmermann Ballet Music. Lortzing, Albert (1801-1851). **Loibner,** Vienna Symphony Orchestra (Bayer: Die Puppenfee Ballet Suite; Hellmesberger: Die Perle von Iberien ballet music), Epic LC-3102.

The Unicorn, the Gorgon, and the Manticore. Menotti, Gian-Carlo (1911-). **Schippers,** New York City Ballet Orchestra Ensemble, Angel 35437/L.

La Valse (Valses Nobles et Sentimentales; La Valse). Ravel, Maurice (1875-1937). Valses Nobles et Sentimentales: **Reiner,** Chicago Symphony Orchestra (Alborada; Debussy: Iberia), Victor LM-2222 (*LSC-2222). **Rosenthal,** National Orchestra of the Paris Opera (Ma Mère l'Oye; La Valse), Westminster 18751. **Cluytens,** National Orchestra of France (Ma Mère l'Oye; Introduction and Allegro), Angel 35173.

La Valse. Bernstein, New York Philharmonic (Bolero; Rapsodie Espagnole), Columbia ML-5293 (*MS-6011). **Munch,** Boston Symphony Orchestra (Bolero; Rapsodie Espagnole; Debussy: Prélude à l'aprè-midi d'un faune), Victor LM-1984 (*LSC-1984). **Steinberg,** Pittsburgh Symphony Orchestra (Bolero; Pavane), Capitol P-8475 (*SP-8475). **Van Beinum,** Concertgebouw Orchestra (Bolero; Tchaikovsky: Nutcracker Suite), Epic LC-3585 (*BC-1027). **Paray,** Detroit Symphony Orchestra (Fauré: Pavane; Franck: Psyché excerpts), Mercury 50029.

Western Symphony. Kay, Hershy (1919-). **Irving,** New York City Ballet Orchestra (Stars and Stripes), Kapp 9036 (*9036-S). **Barzin,** New York City Ballet Orchestra (Thomson: Filling Station), Vox 9050.

West Side Story Ballet. Bernstein, Leonard (1918-). **Bennett,** RCA Victor Symphony Orchestra (Gershwin: Porgy and Bess), Victor LM-2340 (*LSC-2340).

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HAVANA *(Cont'd from Page 21)*

easy for the company to absorb guest artists, as was shown during the Festival's two *Swan Lakes* when Nina Timofeyeva and Boris Khokhlov of the Bolshoi Ballet worked excellently with it.

Yet, even though the company exists because of the wonderful Alicia Alonso, it is at present too dependent on her, as there is no other Cuban dancer in sight who could perform the above-mentioned ballets. At the same time, part of the audience has tired of seeing nothing but these works and demands something different and more contemporary. Fortunately, artistic director Fernando Alonso appears to be aware of the situation and, having built up the basic repertoire, he is emphasizing the creation of new works. In this the present trend of Cuba makes itself felt. This could best be described as that of a country searching for a voice of its own, and it provides one of those infrequent instances when ballet is not isolated from its social background but is instead the expression of a direct and immediate reality.

It was only to be expected that the first work under this heading, Enrique Martinez' *Despertar* (Awakening), should take the revolution itself as its subject. Even though it appealed to the audience in Havana, it cannot be considered successful from an international point of view. Not so much because of stylistic inconsistencies, but because—to quote a Cuban newspaper—it amounted to "the wrong results with the best of intentions." The story of the gradual awakening, struggle for freedom and faith in the future was too literal and local, in spite of the choreographer's attempt to turn them into universal symbols.

The Ballet de Cuba's destiny will in the long run depend on its ability to build up a repertoire of its own to complement the classics.

Mambi, Ramiro Guerra's work also on the subject of revolution for the Teatro de Danza, was developed in a modern dance idiom, but had similar limitations. Hence it may be possible to reach the conclusion that the experience on which these works were based is still too immediate.

Ramiro Guerra, Teatro de Danza's director, explained his aims as follows: "We must make use of our roots and tradition in dance music. Many modern dancers feel that they are making concessions to the public if they leave their dark and private little cells. Our aim is to put the

(Cont'd on Page 70)

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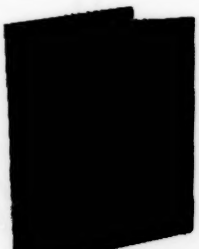

HAVANA *(Cont'd from page 21)*

dance in contact with the people. We want to do works on a double level: dance that is perfectly clear to the general public, but that, at the same time, contains more than meets the eye and can suggest more on a deeper layer to the elite."

VENEZUELA

The young Venezuelan National Ballet is as yet groping, even floundering, in too many directions. There were three abstract works, including one that used fouettés to Bach organ music. (We saw Ballet Theatre conductor Kenneth Schermerhorn, in the audience, turn pale at the sight.) Then came Bartok's *Miraculous Mandarin*, Stravinsky's *Les Noces*, and Prokofiev's *Peter and the Wolf*. The company is as yet inexperienced, even though it has some promising dancers. But it must realize that first things come first, that technique, choreography and artistic policy are essentials in the building of a repertoire. Untapped by the Venezuelan Ballet were their local rhythms and folk dance tradition.

MEXICO

The Ballet de Bellas Artes, on the other hand, carries an indelible Mexican trademark in its music and its subject matter. It has the potentiality of becoming the most exciting group in all Latin America because of its unique coloration. But it often does everything in its power to prevent its own growth.

Born twenty-one years ago, when Mexican nationalism spoke with a powerful voice in painting, music, and life itself, the nation's modern dance movement had a firm initial impulse. Americans Anna Sokolow and Waldeen brought their experience in modern dance, a task later continued by José Limón and Xavier Francis.

At present, Mexico's nationalistic fervor appears to have diminished, or at least it is no longer the dance's only driving force. Ballet training now forms part of the Bellas Artes School curriculum, and greater attention is being paid to the country's rich folk dance tradition.

These two added elements should give "Mexicanism" a wider range within which to express itself. And at the same time, there are also voices speaking for the once-taboo *artepurismo* (art for art's sake), arguing that a creative artist may not be limited in any way.

Actually, what could be the Mexican dance's greatest strength tends to become one of its major weaknesses. Practically everyone in the Bellas Artes company has choreographed or hopes to. In fact, there

is no shortage of choreographic talent in Mexico. But unfortunately each of these gifted people tends to live in his own little world, and peaceful coexistence between them has often proved far from easy. Splintering and infighting between the different groups has occupied far too prominent a place in the history of the Mexican dance movement. (The latest result is the resignation, since the Festival, of the most recent director of the Ballet de Bellas Artes.)

The present Bellas Artes company is an attempt to unite several splinter groups, but as yet the dancers lack sufficient discipline. Although they dance well individually, differences of style are too apparent. And in both the modern and folk programs seen in Havana, there were very weak pieces next to others of great interest, indicating unfortunate compromises in program-making. Strongly national in flavor, yet universal in appeal, were such fine works as *La Manda* (choreograped by Rosa Reyna), *Ballad of the Deer and the Moon* (Ana Merida), *Juan Calavera* (Josefina Lavalle), and *Tierra* (Elena Noriega).

The Mexicans have the material to become a major and individual force in the international dance field. But, in spite of government support and rich artistic resources—which include opportunities to work with such fine composers as Galindo, Revueltas and Moncayo—a great many problems have yet to be solved. END

CONCERT REVIEWS

(Cont'd from page 28)

tertainer. Period and mood were well defined and sustained.

Miss Litz's *Dracula* emerged as a more consistently comic piece than it was last year, and the audience was delighted. A new bit of nonsense has the two leading women petulantly playing ball by the sea, an interlude of sheer comedy that is perfectly in key with the rest of the piece.

A considerable contribution to the lighter approach was made by Buzz Miller, taking over the role of the harassed husband. An excellent dancer, he created a marvelous characterization with his distraught, perfectly timed gestures and grimaces. Gemze de Lappe was an appropriately sugary ingenue. James Waring, the new Dracula, looked sinister enough, but lacked the flair and dash that the role demands. Miss Litz, as the self-dramatizing wife, was a marvel of mock pathos.

The choreographer also repeated two solos, *The Fall of the Leaf* and the very lovely *And No Birds Sing.* *S. J. C.*

THE END

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TELEVISION *(Cont'd from Page 23)*

make it possible for students, teachers, workers to fit the program in with their work and school hours.

One of the important TV events of the month was the appearance of Margot Fonteyn and Michael Somes on Perry Como's London-made show of April 27. I missed it, but it is a pleasure to record that the lay press reported it was the best part of the program.

Camera Three devoted an entire program to a Hindu dance-drama on April 17. Nala Najan was the choreographer of *The Story of Queen Chitla*, told with delightful naiveté. Innocent humor and sweet simplicity were the keynote, as the customs and style of Indian dance-drama were shown. The narrator, who helped along, included translations of the *mudras*. The ballet started with a traditional consecration of the stage and concerned Queen Chitla, who vowed celibacy, but found love and marriage. One of the delightful passages was a lesson in the art of feminine grace with the god of love as teacher. Serya Kunuri and choreographer Nala Najan danced the leading roles and were the best in a cast of what looked like charming amateurs.

Dance from another and not so far-off field was prominent on Dinah Shore's South American Carnival of April 10. Most of it was loud, colorful and brash. The announcements and credits were just too fast for my pencil, but in the big mish-mash I noted the Argentine Folk Ballet as most interesting. The Carlos Machados Dancers—bearded young men and blonde girls—did a tango, and there were many evidences of Latin American rhythms.

Tony Charmoli had a hand in NBC's musical *Man in the Moon*, aired on April 16. Bambi Linn and James Mitchell danced beautifully of young love on the moon. The four boys who make Lisa Kirk's Charmoli-directed act one of the most distinguished in show business were excellent.

Carol Haney, who sometimes wastes our time by singing, came across with a delightful dance medley on the Sullivan show of April 10.

The cancan is in the news, and it was natural that the Arthur Murray show should come up with a good one. Choreographer James Starbuck, who spent some of the best years of his life in Ballet Russe, home of *Gaité Parisienne* and Massine's still unsurpassed cancan, had the right point of view and came up with a splendid version on April 12.

THE END

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The Ballet Center. Summer Course and Workshop for adv. and prof. students. June 13-Aug. 5. Denver.
Ballet Russe de Monte Carlo Sch,. NYC.
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Edna Lucile Baum: Private lessons for teachers. July & Aug. Chicago.
Nathalie Branitzka: Ballet, character. NYC.
Carmel Ballet Summer Sch. Separate courses for teacher and students. July 17-Aug. 13. Carmel, Calif.
Frances Cole & Bob Audy: Graded children's work, graded modern jazz. July 5-Aug. 20, NYC.
Covillo-Parker Sch. of Ballet. Summer Session for Teachers, July 5-16, 18-29, Aug. 1-12; for Students, July 5-Aug. 13. Denver.
Merce Cunningham: Modern. NYC.
Ellis-DuBoulay Sch. of Ballet. Special Teachers Course, July 18-22. Chicago.
Milton Feher Sch. of Dance & Relaxation. NYC.
Raoul Gelabert: Ballet, body placement, modern, NYC.
Betty Gour: Ballet, character, tap. Aug. 15-Sept. 2. Chicago.
Martha Graham Sch. of Contemporary Dance. June 6-July 2. NYC.
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Jose Limon: Modern. Summer semester July 5-Sept. 16. NYC.
Edna L. McRae: Ballet, character, tap. June 13-July 22. Chicago.
Melba Cordes: Ballet for teachers & students. July 5-29. Chicago.
Metropolitan Opera Ballet Sch. July 11-Aug. 26, NYC.
Vera Nemtchinova: Ballet. NYC.
Maria Nevelska Ballet Sch. NYC.
Steffi Nossen Sch.: Modern. Larchmont, N.Y.
Joe Price: Acrobatics. NYC.
Roye Dodge Studios: Ballet, tap, modern jazz. June 27-Aug. 9. NYC.
San Francisco Ballet School. July 5-Aug. 26.
Sch. of American Ballet. July 11-Aug. 20, NYC.
Sch. of Ballet Repertory: Ballet, character, plastique. July 11-Aug. 19. NYC.
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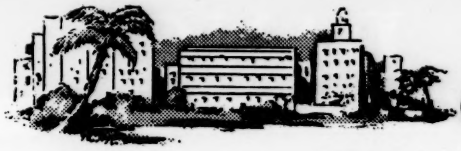
Ed Sinclair: New techniques embodying ballet, modern & all dance forms in American tap. July & Aug. NYC.
Jack Stanly: Modern jazz, ballet, tap. For teachers and students. Summer session June 20 through Aug. NYC.
Stone-Camryn Sch. of Ballet. June 6-24, June 27-Aug. 5. Chicago.



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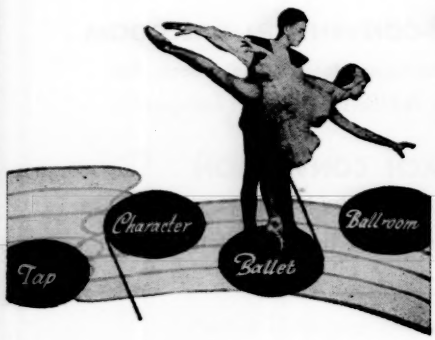

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BEAUTY AND THE DANCER

SUMMER EXPOSURE

BY ANTONIA DOBROSLAVIC

There was a time, within the memory of our grandmothers and mothers, when cosmetic and cream trade names could be counted on the fingers of one hand. The picture in the last few decades has changed considerably. But "way back," there were two outstanding names that spelled quality and really performed as advertised. Fortunately they are still with us—unchanged in quality, and developed for present-day needs. One is Noxzema, the other, Pacquin. Both have the added advantage of really being "not sticky or greasy," as so many others claim.

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TALK OF THE TRADE

BY TONI HOLMSTOCK

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RECORDS FOR TEACHING

BY GERTRUDE HALLENBECK

The larger university and college summer dance centers have budgets and facilities which provide their dance departments with capable live accompaniment. However, individual studios or camps often have to rely on percussion instruments or recordings which have not necessarily been designed for such use. Records that confine the modern dance teacher to giving a more or less set class are not at all suitable, for although technique is just as important for building a strong foundation in modern dance as it is in classical ballet training, improvisation on basic technique is an integral part of every modern dance class.

While Sarah Malament's 12-inch LP, "IMPROVISATIONS FOR MODERN DANCE," is not a new release, it is current enough to be worthy of review at a time when teachers will be planning their summer material. Miss Malament's musical background is rich. As a faculty member of Hunter College of the City of New York for twenty years, she has served as accompanist, teacher and music consultant to the Physical Education Department. As a composer, she has written original dance compositions for Pearl Primus. At the Juilliard School of Music she has played for a course taught by Pearl Lang. The twenty-five piano studies transcribed from tape recordings of Miss Malament's classroom improvisations at Hunter College are the content of this album. A comprehensive coverage.

There are three groupings of improvisations on each side of the record, each one representing a particular aspect of modern dance technique. While the music is essentially modern in idiom, there is melodic content introduced into the themes of each study to establish the mood and quality of the dance. Suggested movements and variations are clearly printed on the back of the record jacket, but the creative teacher will undoubtedly apply many of the rhythms to movements other than those listed.

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IN THE NEWS

Radford Bascome

***SOARING SENIORS:** NYC's School of Performing Art's Dance Department presented its annual concert in 4 performances, May 20-22, at Hunter College. Included were original and established works in ballet, modern and character dance. Above, SPA seniors Jane Kosminsky and Bruce Becker.*

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Winter's Eve (Variations on a Theme of Frank Bridge). Britten, Benjamin (1913-). **Von Karajan,** Philharmonia Orchestra (Vaughan Williams: Fantasia on a Theme by Tallis), Angel 35142.
Wise Virgins. Bach, Johann Sebastian (1685-1750); arranged by Walton. **Boult,** London Philharmonic (Walton: Siesta; Overtures; Portsmouth Point; Scapino), London LL-1165. **Litschauer,** Vienna State Opera Orchestra (Scarlatti: Good Humored Ladies Ballet Suite), Vanguard 440.
Zar und Zimmermann. Lortzing, Albert (1801-1851). **Loibner,** Vienna Symphony (Ballet music from Undine; Bayer: Puppenfee; Hellmesberger: Die Perle von Iberien), Epic LC-3102.

BALLET RECORD ALBUMS

Ballet at the Opera. Aliberti, Vienna State Opera Orchestra. Ponchielli: **Dance of the Hours from La Gioconda;** Gounod: **Ballet Music from Faust;** Verdi: **Triumphal March and Ballet Music from Aida;** Saint-Saens: **Bacchanale from Samson and Delilah;** Rimsky-Korsakov: **Hymn to the Sun from Le Coq d'Or.** Westminster XWN-18681.
Enter the Ballet. Various conductors and orchestras. Verdi: **Dances from Act II of Aida;** Saint-Saens: **Bacchanale from Samson and Delilah;** Gluck: **Ballet Music from Orfeo;** Gounod: **Ballet Music from Faust;** Ponchielli: **Dance of the Hours from La Giocondo.** Victor LM-2141.
Pas de Deux. Irving, Royal Philharmonic Orchestra. Adam: **Giselle** (Waltz from Act I); Chopin: **Les Sylphides** (Waltz); Delibes: **Sylvia** (Pas de Deux); Tchaikovsky: **Nutcracker** (Pas de Deux); Minkus: **Don Quixote** (pas de Deux); Rossini-Respighi: **La Boutique Fantasque** (Can Can); Prokofiev: **Romeo and Juliet** (Pas de Deux); Tchaikovsky: **The Sleeping Beauty** (excerpts from Aurora's Wedding). Capitol G-7160.
Pavlova Ballet Favorites. Kurtz, Philharmonia Orchestra. **Autumn Leaves:** Chopin (Nocturne, Op. 15, No. 2; Etude, Op. 10, No. 12; Nocturne, Op. 27, No. 2; Fantasie-Impromptu, Op. 66); **Gavotte:** Lincke (Glow Worm Idyll); **Russian Dance:** Tchaikovsky, Op. 40, No. 10); **The Swan:** Saint-Saens (from Carnaval of the Animals); **The Seasons:** Glazounov (Bacchanale); **Pas d'Action** (Adagio): Tchaikovsky (from Act I, Sleeping Beauty). Capitol G-7160.
The Royal Ballet — Gala Performances. Ansermet, Royal Opera House Orchestra. Tchaikovsky: **Nutcracker** (March, Sugar Plum Fairy, Arabian Dance, Chinese Dance, Dance of the Toy Flutes, Waltz of the Flowers); Rossini-Respighi: **La Boutique Fantasque** (Tarantella, Andante Mosso, Can-Can); Delibes: **Coppélia** (Introduction—Allegro Marcato and Mazurka from Act I, Introduction—Andante and Waltz from Act I, Czardas from Act I, Valse de la Poupée from Act II); Adam: **Giselle** (Introduction and Waltz from Act I, Pas de Deux and Variation from Act II); Tchaikovsky: **Swan Lake** (Scene from Act II, Dance of the Little Swans, Pas de deux from Act II, Waltz from Act II); Schumann: **Carnaval** (Pierrot, Reconnaissance, Aveu, Pantalon et Columbine); Tchaikovsky: **Sleeping Beauty** (Introduction, Lilac Fairy, Prologue, Rose Adagio, Pas d'Action, Waltz, all from Act I); Chopin: **Les Sylphides** (Overture, Mazurka in C Major, Grande Valse Brillante in E flat major). 2 RCA Victor 6065.
Sadler's Wells Ballet (Royal Ballet) — A Silver Jubilee Tribute. Irving, Royal Opera House Orchestra. Purcell: **Comus** (Overture and Minuet); Boyce: **Prospect before us** (Fugue in D major); Couperin: **Harlequin in the Street** (Allegro No. 10); Mendelssohn: **Lord of Burleigh** (Agitato and Allegro vivace); Auber: **Les Rendezvous** (Allegro non troppo No. 5 and Allegro No. 6); Gordon: **The Rakes Progress** (Sarabande and Orgy); Liszt: **Apparitions** (Consolation No. 1 and Galop No. 7); Lambert: **Horoscope** (Valse for the Gemini No. 3); Berners: **Wedding Bouquet** (Tango and Waltz); Bliss: **Adam Zero** (Dance of the Summer); Prokofiev: **Cinderella** (Waltz and Midnight No. 38). Angel 35521.

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(Continued from Page 6)

be fully appreciated away from SF, as it is about a period in SF history. It is a poignant piece to those who know the story. The mad Norton, proclaiming himself "Emperor of the US and Mexico" collects tribute from his indigent subjects only to die lonely and forlorn in a shabby rooming house, surrounded by visions of his former imaginary grandeur.

Christensen's new "Danza Brillante" is typically abstract. New "Esmerelda" pas de deux failed to strike fire and did not give **Sally Bailey** enough to do. Christensen is preparing a Balanchine pas de dix from "Raimonda," and Vida Brown is assisting in readying Bizet's "Symphony in C" for perf. next fall on SF Opera bill, twinned with Bellini's "La Sonnambula." "Caprice," relatively new, is a bright comedy centering around a flirtatious girl and a group of military men. From private up to general, each pulls rank and makes off with the girl. Effect of saluting while leaping is hilarious, one of many amusing touches.

"Sinfonia," another more recent Christensen work, an abstract to Boccherini music, is full of inventive movements, attractive patterns and handsome athletic lifts. "Danses Concertantes," 1st performed on a SF Opera program last season, has been a smash hit, piquant and full of dance vitality. It is also a handsomely dressed no. with decor & costumes by Tony Duquette, with stage design representing a theatre-within-atheatre, in which dancers become both performers & spectators. "The Lady of Shalott" is in a class by itself, and I haven't seen a more beautiful ballet anywhere. Christensen has caught the spirit of Tennyson's poem in terms of dance & mime without being too literal. Costumes, stage design & Sir Arthur Bliss's score, commissioned for this ballet by the U. of Calif., all contribute to the moving effect. **Jocelyn Vollmar** was magnificant as the Lady.

15th annual **Marin Ballet Aquacade** is scheduled for June 4-5 at Ann Curtis pool near San Rafael . . . **Ballet Celeste** performed at a choral concert by Freundschaft Liederkranz & Damenchor Liederkranz in SF Apr. 23 . . . **Sergei Temoff** prepared Kalman's opera, "La Bayadere," with Vladimir Ullstein conducting, for a May perf. at SF Russian Center. Temoff's school programs next season will be in the Contemporary Dancers' theatre . . . **Stephanie de Menezes** dances at the Lamplighters Theatre, SF, June 5, in Spanish classical program . . . **La Mariquita** appeared on **Jan Popper's** "Meet the Poppers" TV show May 24 . . . **Nagana Baptiste,** former leading dancer with **Devi Dja,** led her troupe in Indonesian ceremonial dances at Berkeley Women's City Club Apr. 27 . . . **Madalynne Greene's Int'l Dance Theatre** presented varieties of folk dance in SF May 1 . . . **Rebecca Fuller's** dance group from Mills Coll. danced at a supper concert at Festival Theatre in Berkeley . . . **Chinin de Triana & Co.** performed at U. of Calif. Apr. 24 . . . **Georgian State Dance Co.** enthusiastically received in SF & Berkeley, but business was reported relatively poor at $6 for main floor seats . . . **Audree Young's** group of juveniles gave "dance dramas" in SF May 7 . . . Japanese Festival in SF included an appearance by **Mme. Azuma** with SF Ballet May 20 & a **Kabuki** perf. May 27. CLIFFORD GESSLER

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HOLLYWOOD & LAS VEGAS

Juliet Prowse co-stars with Elvis Presley in Paramount's "G.I. Blues," choreography by **Charles O'Curran,** assisted by **Roland DuPree . . . Carrie Leverette** choreographed "Designs for '60," a local TV show, with **Jean Goodall, Paul Reese** & H'wood fashion models. Carrie is also rehearsing an industrial show with **Jim Huntley, Jerry Antes, Jack Mattis** & Reese . . . **George Chakaris** (alias **George Kerris**) flew in from London to test for "West Side Story." On loan from Fox, **Maggie Banks** will assist **Jerome Robbins & Howard Jeffries.** The 20 dancers for the film will be chosen this month . . . **Hermes Pan,** assisted by **Gino Malerba,** is rehearsing **Becky Varno & Buddy Bryan** for the George Burns spectacular . . . **Jerry Glenn** (alias **Jerry Staebler**) is back in H'wood after 6 mos. with the Marine Reserve . . . Frank Dernhammer, film dancer who left H'wood in 1954 and became a big hit in German films, has returned and is studying theatre arts at UCLA . . . **Nick Castle** dancers have been appearing with **Jerry Lewis** at the Moulin Rouge, which will be remodeled in June to house B'way musicals.

Howard Parker & Toni Terri will assist **Lee Scott** with summer stock show at Fullerton . . . **Shirley O. Mills** is in the new Gisele MacKenzie act, set by **Jack Regas,** currently at the Cocoanut Grove . . . **Don Weismuller** will choreograph Sacramento's summer Music Circus . . . **Steve Papich** is acting as technical co-ordinator on the **Josephine Baker** show at Huntington Hartford Theatre . . . Disneyland dancers, **Susan Reed & Patty Allegre** have joined **Erik Cooper's** new night club dance act, set for the Cabaret Concert Theatre, then Las Vegas . . . **Nina Ivanova** appeared at L.A. Breakfast Club this month in one of her rare guest spots doing Russian folk dances, modeled after **Moiseyev . . . Michel Panaieff's LA City Ballet,** featuring **Vera Lee,** opened the mannequin parade at the Las Floristas Floral Headdress Ball, Beverly Hilton Hotel . . . **Gloria Simcha** gave her "Family of Dance" program at the First Unitarian Church . . . Congratulations to the J. B. Plunks (Barbara Bailey) on their new little ballerina, Martha Ann . . . The **Eugene Loring Dance Players** appeared in "Kiss Me Kate" at Loras Coll., Dubuque, Ia., choreographed by **James Penrod** under Loring's supervision. Dancers: **Melanie Alexander, Michelle Abele, Judy Chapman, Karen Deutsch, Linda Palmer, Antonio Cammaroto, Wayne Davis, Norman Dunbar, Jerry Herndon & Penrod.**

Matt Mattox is currently teaching at the **American School of Dance.** He's in H'wood for Columbia's "Pepe," choreographed by Loring . . . "Vintage '60," new musical revue at the Ivar Theatre, featured choreography by **Jonathan Lucas.**

LAS VEGAS: London choreographer, **Lionel Blair,** has been vacationing in Glitter Gulch . . . Tony Martin's new act by **Hal Belfer** features **Chris Carter & Betty Bunch . . . Dick Humphrey** will stage prod. no's at the Desert Inn, with Keely Smith & Louis Prima as headliners . . . There are very few new shows in Las Vegas, as the majority of hotels are holding acts for indefinite runs . . . **Holger & Dolores** are in **Renne Stuart's** new show at the Sands . . . **Barry Ashton's** "Playgirl Revue" will be brought to Vegas before going to Puerto Rico . . . **Jack Bunch** is planning a TV spectacular from Vegas . . . Jack Regas has set Betty Hutton's new act at the Sahara. Featured is Herb Lurie, co-producer of Miss Hutton's TV series. ROY CLARK

SOUTHERN CALIFORNIA NOTES

Ann Halprin programmed 3 improvisations for the 1st LA perf. of her own co. Apr. 22 at UCLA. "Still Point" & "Visions" were danced to improvised electronic & percussive sounds. Featuring slow motion, interminable passages of floor-rolling, moving of stage pieces by the dancers to extend their body lines, and lack of emotional release made these works similar. "The Flowerburger" was danced in silence broken by lines spoken by dancers. It had tremendously funny moments, but, like the other works, it seemed endless. All 3 could become fine theatre pieces with artistic editing and pertinent scoring . . . **Nita Cable** deserves a special Dance-Is-A-Man's-Game-In-School Award for the 26 boys in her Hawthorne HS classes. She used the majority of them in "Impressions of West Side Story & Lil Abner." Program included "Rites of Spring" to Stravinsky music and "Lynchtown," staged by **Charles Weidman,** assisted by **Larry Trotter.**

UCLA with 50 dance majors hosted 300 dancers from 30 HS's for a morning of class & demonstrations. **Dr. Alma Hawkins,** dance unit head, officiated. 12 of the visiting teachers were returning to their alma mater. Perf. by **June Tsukida & Alfred Huang** of "Alone with the Beating of My Heart" showed how much the mood is sustained by Clarence Jackson's luminous score.

Evelyn Lockman staged modern, folk & social dances with 250 students as part of the 63rd anniversary of Founders' Day (May 1) at San Diego State Coll. New works by **Sally Peterson, Joy Woodward, Marie Kwon, Lynn Lucker** & Miss Lockman included "Wheel of Life" to music by John Cage . . . USC alumna **Mary Tiffany** repeated her "Sappho" as climax to her 1st program as a U. of Calif. at Santa Barbara teacher. Her light-hearted approach to dance was reflected by Dance Workshop creations by **Molly Young & Kay Brown** . . . In a similar 1st, UCLA alumna **Carol Smith** presented students of San Jose State in her choreography and that of **Linda Gadberry, Eileen Moore, Frances Clark, Peggy Lawler & Gail Coleman.** Miss Lawler, formerly a teacher in the LA area, choreographed "Dances from the Bartered Bride" for a program with

(Cont'd on Page 81)

Yvonne Georgi's new ballet program at the Hanover Opera opened with a somewhat lame Vivaldi Concerto Grosso & "Masks from Ostend," a James Ensor-inspired ballet with story by Michel de Ghelderods & Roman Vlad music (created for last year's Spoleto Festival). The work lacked any genuine Endor atmosphere. Piece de resistance was the 8-scene "Woman of Andros," adapted by Georgi from Thornton Wilder's book, with a rather ridiculous electronic score by Henk Badings. Its stationary choreographic approach provided some very impressive moments, with fascinating slow-motion enfolding of dance motifs. Soloists: **Gisela Rochow, Ursula Groebner-Rieck, Klaus Zimmermann, Wolfgang Winter & Horst Krause.**

Dusseldorf offered an exciting prod. of the Polovtsian Dances as part of its "Prince Igor" opera prod., choreographed by **Werner Ulbrich** (forthcoming ballet dir.). Against this, the ballet eve. of the season supervised by **Nika Nilanova** (who is to leave Dusseldorf to become Nicholas Beriosoff's asst. at Stuttgart) was a somewhat pale affair. The program consisted of a pseudo-Tudor version of Prokofiev's Classical Symphony, a carefully rehearsed "Les Sylphides" (with **Audrey Betts**, lovely English newcomer to the co.), the German premiere of **Rodrigues'** "Blood Wedding," and a Robbins-ish version of Copland's Clarinet Concerto.

Another full-length "Swan Lake" (3rd this season, following on the heels of Dresden, E. Berlin, & Munich) was staged by **Nicholas Beriozoff** for the Stuttgart State Opera Co. His traditionally flavored choreography makes use of the **Ivanov** adagio pas de deux, the cygnettes choreography, as well as of the **Petipa** Black Swan. The work scores mostly in the white sections. Prod. lacks dramatic tension, but decor & costumes are pretty. Technical standard of dancing left something to be desired though **Xenia Palley's** Odette-Odile has impressive moments (especially in the Black Swan pas de deux), and **Donald Barclay's** Prince an assured interpretation. In smaller roles attention was focused on the quicksilver technique of **Georgette Tsinguirides**, the beautiful developees & phrasing of **Micheline Faure**, the virility & good humor of **Ray Barra**, and the virtuosity of **Hugo Delavalle.**

HORST KOEGLER

NEWS FROM SPAIN & PORTUGAL

BARCELONA: Spanish radio & TV organized a nat'l competition for flamenco dancers & singers, held at the Nat'l Palace of Montjuich. Winning dancer was to receive a **"Carmen Amaya** Gold Medal" presented by Miss Amaya, (born in Barcelona), along with a contract for her co. Over 300 amateur dancers from all over Spain competed. Judges were ballet critic-historians Alfonso Puig Claramund & Sebastian Gasch and Liceo Opera House ballet master & choreographer **Juan Magrina**, who selected as winning candidates 11-yr-old **Anita Mascarena** & 14-yr-old **Manolo Cordoba** (pupil of Maestro **Lombardero**).

Ballet season at the Liceo Opera opened with works celebrating the centenary of the birth of composer Isaac Albeniz. **Juan Magrina's** ballets won praise as did perfs. of **Aurora Pons & Araceli Torrents**, whose "classic Spanish" owes much to ballet training. **Antonio & Co.** followed with a season which included new works to Albeniz music, as well as premieres of "Jugando al Toro" and "Segoviano Equivo." As always happens in Spain, the bullfight ballet was the one the public did not like. With cuts and rearrangements, it could well be a success abroad. "Segoviano" was his best new item.

MADRID: The touring **American Festival Ballet** was called from the south of Spain for a repeat TV perf. After a long trip they arrived to find an inadequate dancing area and much disorganization. Perf. began an hour late, the studio tape machine broke down, and dir. **Renzo Raiss** had to rush in the co's own sound equipment. However, the program was a big hit with the TV audience. Co. danced "Classic Concerts" by Raiss, **Job Sander's** "Contretemps," "Picnic" by **Loyd Tygett**, and the Blue Bird pas de deux—a triumph for **Sonia Arova** and Sanders. Afterward they traveled all night to Seville, where they were again well received. In June the co. goes to Italy and Israel.

At the Zarzuela Theatre in Madrid, 173 young pupils of **Marie Karen Taft** showed excellent training in their annual perf. Outstanding were 13-yr.-old twins **Rosita & Paco Morell**, who are beginning a professional career.

LISBON: **Colette Marchand, George Reich & Vassili Sulich** have presented for the 1st time abroad the act they have prepared for TV & niteries. They appeared at the very exclusive Tagide in Lisbon & Palm Beach in Estoril for 13 perfs. The act, produced & choreographed by Reich, is a brilliant pas de trois version of the "Blue Bird," exceedingly effective and superbly danced.

Two former ballet dancers, **Kathleen & Anny Kemp**, now in cabaret work and at the Bico Dorad, are true to their Scottish background in including some dances of their homeland in their repertoire. **Juan Morilla & Dancers** have been first at the Estoril and afterward at the Nina nitery. Morilla left Lisbon to dance in "The Three Cornered Hat" at Milan's La Scala . . . Former leading dancer of the **Margarida de Abreu** group, **Fernando Lima**, has been dancing Portuguese folklore dances at the Estoril with 3 boys & 3 girls. He has now departed for a long tour of No. Europe, taking with him **Bernadette & Albino Morais**, lead dancers of the "Verde Gaio" group of the San Carlos Opera House.

LUIGI GARIO

REPORT FROM MEXICO

"Brigadoon," carefully mounted, seemed interminably dull. Original **deMille** dances looked thin and were not helped by an insufficient group. **Tell Acosta** as Harry Beaton danced well but was woefully inadequate when speaking. **Cora Flores** in the funeral dance performed steps without emotion. We believe "Brigadoon" to be too far removed from the Mexican scene for the public to make an easy identification with it. After all, it is only the 5th musical produced here, and it is premature for this type of fantasy here.

"Pelirroja" ("Redhead"), after an extremely profitable run at the Teatro Insurgentes, has left the capital for a long northern tour, after which it has a 6-wk engagement at LA's Million [illegible] Theatre. **Virma Gonzalez** continues giving a theatrical perf. and is a good find for the sical scene.

Ballet Concierto, a bit weak at the corps but with 3 exciting leads (**Laura Urdap[illegible] Jorge Cano & Ana Cardus**), is still another nationwide tours. Co. manages many perfs. the official **Bellas Artes** group appears almost in hiding . . . **Mary Anthony** is teacher for a short while with the Bellas co.

JOHN [illegible]

NEWS FROM LATIN AMERICA

One of the most active dance seasons long time has begun. The **London Festival** & the **Marquis de Cuevas Co.** are touring **Margot Fonteyn & Michael Somes**, also **Dayde & Michel Renault** are expected in a weeks . . . Julio Estremadoyro reports from that 8 sold out Festival Ballet perfs., brought proximately $40,000. Co. was a solid hit, th it did not win raves, in Chile with 10 Repertoire is not strong enough, though "[illegible] boy" & "Etudes" were exciting, and, de London critics, Noel Coward's "London Mor was thoroughly entertaining. Artistic dir. **Dolin's** firm hand was seen in the exce discipline of the co. Best dancing was by **Lander & John Gilpin**, followed at a distance **Andre Prokovsky, Belinda Wright, Vassilie Tr & Marilyn Burr.** Prokovsky, only 20, is at beginning of what should shape into a succe ful int'l career. Co's tour continues in B and winds up in Argentina . . . **Chilean Ballet** returned from a tour of the nort provinces . . . **Ballet de Arte Moderno** re "Redes," choreographed by **Octavio Cint** with **Irena Milovan.** Co. will dance "Les phides" with Fonteyn & Somes, to be st by **Nicholas Beriosoff**, being imported especi for this work.

HANS EHRMANN-E[illegible]

AUSTRALIAN NEWS

Beryl Grey & Bryan Ashbridge open their Zealand tour in Auckland June 2. Support dancers are **Pamela Moncur & Donald Britt** Tour extends to July 9 . . . "The Merry Widow" prod. comes from England to the Tivoli Theatre, Sydney, July 16. Original Sadler's Wells prod. will star **June Bronhill**, an Australian. Orch. & chorus will be recruited in Australia . . . Maurice Chevalier's one-man show at the Empire Theatre had great success. He & American **Carl Randall** are working on dance no's Carl is staging for him for "Fanny," now being filmed in Marseilles.

After only 2 weeks in Australia, **Peggy Van Praagh** is holding open auditions for the **Borovansky Ballet**, opening the door to many talented dancers formerly barred from the co. because of training in schools other than the Melbourne or Sydney schools Borovansky favored. Miss Van Praagh, as new dir. of the co., hopes to develop in the dancers a more defined sense of style differences and to broaden the scope of the co. by using Australian choreographers more frequently. Following its New Zealand tour, co. will perform in Adelaide.

BETH DEAN

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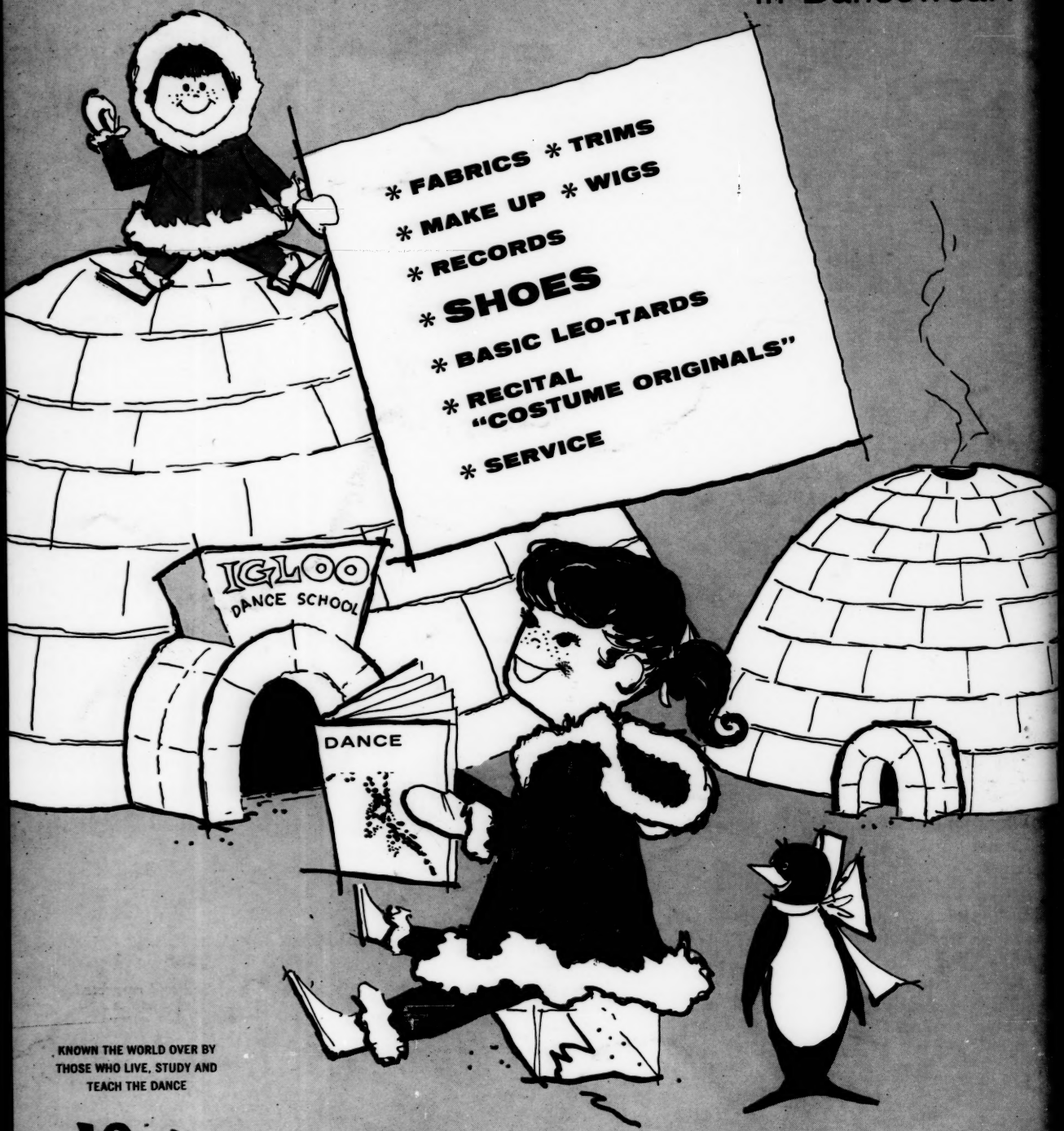

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